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ABSTRACT

Prepared by a curriculum writing team of secondary teachers, this draft curriculum guide for grades 7-12 includes 25 levels of achievement in art. Each level has stated behavioral objectives and a list of suggested activities from which it is hoped the teacher will pick the most appropriate ones for his/her classes. Some of the areas of art covered in the 25 levels are: drawing, painting, figure drawing, design and color, 3-D design, studio, handbuilding in clay, slab variations in clay, and sculpture. (OPH)

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Secondary Schools

CURRICULUM

GUIDE

SP 006 108

Cranston School Department
Cranston, Rhode Island
1972

ART

Grades 7-12 **Levels 1-25**

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Secondary School
CURRICULUM GUIDE

DRAFT COPY

Prepared By

a curriculum writing team

of secondary teachers

Project PACESETTER

Title III, E. S. E. A., 1965

Cranston School Department

845 Park Avenue

Cranston, R.I. 02910

1972

ACKNOWLEDGEMENTS

Dr. Joseph J. Picano
Superintendent of Schools

Mr. Robert S. Fresher
Assistant Superintendent

Mr. Joseph A. Murray
Assistant Superintendent

Dr. Guy N. DiBiasio
Director of Curriculum

Mr. Carlo A. Gamba
Director of Grant Programs

Mr. Robert A. Berlam
Director, Project Pacesetter

Mr. Arnold R. Rogers
Coordinator, Pacesetter

Dr. John Tibbett
Curriculum Consultant

The final revision of the guides was completed during the Project Pacesetter Curriculum workshop, June 1972 by:

Arnold R. Rogers, Chief Editor
Joseph R. Rouleau-Production Specialist
Eileen Sibielski-Copy Specialist

Darnell McCauley
Emily Nickerson
Thomas Raspallo
William Reilly
Robert Winsor

Typing by: Debra Santurri and Deborah Olivo-CHSW students

The basic material was contributed by:

C. Abosamra, S. Aiello, J. Alfano, S. Alfano, A. Ball, R. Bernier, A. Blais, E. Blamires, W. Campbell, S. Connors, R. Coogan, L. Corbin, J. D'Ambra, M. DeBiasio, A. DeLuca, S. DiIorio, T. Donovan, E. Fink, R. Forrest, J. Fricot, A. Gambardella, E. Geigen, D. Grossi, P. Gustafson, J. Herne, T. Lucas, A. Mangili, D. McCauley, W. Mecionas, M. Murphy, H. Nicholas, E. Nickerson, M. Pitocchi, T. Raspallo, A. Rogers, E. Sibielski, C. Spacagna, C. Spirito, G. St. Jean, E. Sullivan, R. Winsor.

PREFACE

The following levels consist of instructional objectives and activities for each course of study within every curriculum area. These materials were produced by a staff of teachers working on curriculum teams for Project PACESETTER. They are, therefore, the product of the experience of the professionals who will put them to use.

This curriculum guide provides each teacher with curriculum materials organized into behavioral objectives with a scope and sequence. The guide is intended to encourage feedback so that a fully classroom tested curriculum will eventually result from the participation and suggestions of all teachers in the secondary schools of Cranston.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his collegues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning which is shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organization	
synthesis	characterization	
evaluation		

The objectives which appear in these Curriculum guides have been stated in behavioral or performance terms. In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain, a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation.

In initial classroom trials of this curriculum teachers will evaluate the appropriateness of the objectives and make recommendations for revising, deleting, or adding to the objectives or activities.

LEVELS, OBJECTIVES, AND ACTIVITIES

The curriculum guides provided here are organized into behavioral objectives which generally include two major components. The first is the objective statement which specifies the behavioral variable--the intended behavior of the students as a result of having participated in a set of instructional experiences, the content or topic and the evaluative criterion which is sometimes implicit in the behavioral objective. Curriculum writers have made every effort to classify the intended behaviors in keeping with the work of Bloom and others. The objectives, then, are stated in terms of specific behaviors which range from the simple, such as memorizing or translating, to the most complex, such as synthesizing or evaluating. The second major component is comprised of activities which outline what the student should do to attain the objective. These activities are suggested and should be added to, deleted, or modified by the teacher according to the needs and characteristics of individual students and the teacher's own experience and knowledge.

It is important to note here that the objectives serve the purpose of helping each teacher select appropriate learning experiences, communicate to others what is expected, and provide both student and teacher with a standard for evaluating progress. Objectives should not be seen as limiting teacher innovation or what the student is expected to know.

Each of the curriculum areas is divided into major topics or "Levels." Each level begins with a level objective which is followed by numbered objectives subordinate to it. Suggested activities follow each of these specific objectives and are numbered consecutively throughout the level.

EVALUATIVE CRITERIA

Many of the evaluative statements included in the behavioral objectives are teacher oriented; final decisions on evaluation have traditionally been the prerogative of the teacher. As we move toward continuous progress and, eventually, individualized instruction, it is hoped that the evaluation component increasingly becomes the shared responsibility of both teacher and student.

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* pages are numbered within levels only

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LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC CONCEPTS OF DRAWING TO CREATE THE ILLUSION OF THREE DIMENSIONS ON A TWO DIMENSIONAL SURFACE BY DRAWING SIMPLE SHAPES AND GIVING THEM FORM AND DIMENSION ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. Basic Form

Objective #1: The student will display comprehension of three dimensional form in drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

1. Draw with a pencil in a sketchy manner, flat shapes which are basic to all illustrative matter.
2. Recognize these shapes as a square, rectangle, triangle, circle, and an oval.
3. Repeat these shapes in preparation to the addition of form.
4. Show how the addition of two surfaces of a square will change the flatness into a 3D form.
5. Understand the cube as a solid.
6. Recognize it as a wooden solid.
7. Recognize it as a transparent solid with six surfaces to identify.
8. Name ten cubic objects.
9. Repeat the procedure with a rectangle and add thickness to gain a rectangular prism.
10. Name ten objects which are based upon a rectangular prism.
11. Repeat with a triangle and find a triangular prism.
12. Observe all receding lines.
13. Repeat the triangle again and find a pyramid.
14. Name objects based upon a triangular prism and a pyramid.

15. Draw a circle and with line only--no shade--change the drawing into a sphere.

16. Continue the lines with curves to symbolize a ball of twine.

17. Name spherical objects.

18. Draw an oval and add a half circle to get a half sphere.

19. Name objects which look like a half sphere.

20. Draw an oval again and turn it into a solid--namely a cone.

21. Name conical objects.

22. Draw an oval again and turn it into a 3D form--namely a cylinder but not a transparent one.

23. Draw another oval and repeat the 3D process and make a transparent cylinder.

24. Draw one more transparent cylinder and add a transparent liquid.

25. Group solids together--and on another paper sketch comparable objects to show a still life arrangement.

26. Add one solid to another.

27. Cut one solid out of another.

28. Combine many solids to make one complex solid.

29. Discover parallel lines.

II. Perspective

Objective #2: The student will demonstrate application of the principles of perspective in drawing as simple drawings assigned by the teacher and acceptable according to teacher judgement.

<u>Activities</u>:

30. Discover receding lines.

31. Introduce the relationship of eyes to drawing.

32. Preview horizon.

33. Preview horizontal.

34. Add eye level.

35. Introduce a vanishing point.

36. Show a rectangular prism and a triangular prism and an eye level = house.

37. Draw one piece of furniture in a room.

38. Start with the back against the wall.

39. Add a rug. (and note the comparison to a swimming pool--tennis court, etc.)

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF VARIOUS PAINTING TECHNIQUES IN TEMPERA PAINT THROUGH A SERIES OF EXERCISES AND PAINTINGS TO ILLUSTRATE HIS ABILITY TO HANDLE MATERIAL, COLOR AND SPACE AS JUDGED ACCEPTABLE BY THE TEACHER.

I. Tempera Techniques

Objective #1: The student will demonstrate application of a variety of tempera techniques exercises assigned by the teacher and acceptable according to teacher judgement.

Activities:

1. Experiment and control on damp paper, curved lines-all kinds in block only as an abstration with excellent composition.
2. On a blocked out paper-with many rectangles, paint in dry brush, in one color with many values, tints and shades so that each block will differ in value.
3. Spatter with a brush or stick.
4. Use stencil brush technique.
5. Paint with the end of a stick.
6. Paint or print with toothpicks.
7. Wash off.
8. Use black crayon overlay.
9. Use tempera on printed newspaper.
10. Use tempera wash on colored paper.
11. Paint through screening.
12. Add crepe paper to a painting.
13. Paint with rubber cement-paint with tempera-rub off cement.
14. Paint with a palette knife.
15. Paint with a sponge.

II. Color and Space

Objective #2: The student will demonstrate application of basic concepts of color and space in painting through tempera painting assignments made and judged as acceptable by the teacher.

Activities:

16. On a blocked paper with many shapes, paint in one color with many values, tints and shades so that each block will differ in value.

17. Paint a landscape by dividing the paper unevenly with sky and ground areas. Either area can be done with the damped or dry brush.

18. Paint with a neutral color on top of the painted area when dry to show a well balanced composition with solid objects, variety of size, and value, because of distance and variety in color, value, and technique.

19. Apply a theme in a painting of a crowd in any area of time-place or age classification.

20. Mix skin color paint an in line with a small brush "Draw" all people, an uneven number.

21. Show size in variety by distance.

22. Show overlap.

23. Show variety in colored clothes-patterns-textures-hair colors and skin tones.

24. Show background in line as lighter or darker value than the figure and of lesser importance.

25. Paint or print with toothpicks.

26. Draw an ink still-life and paint the drawing.

27. Paint an abstration and varnish.

28. Paint emotional figures.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF CORRECT FIGURE AND HEAD PROPORTION IN FIGURE AND HEAD DRAWINGS IN A VARIETY OF MEDIA ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT UPON OBSERVATION.

Objective #1: The student will display comprehension of proper proportions of the figure, parts of the figure and the head by drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

1. Identify the three equal parts of the figure (base of the neck to the waist, waist to knee, knee to ankle).
2. Recognize the head as the shape of an egg.
3. Recognize the neck as a cylinder.
4. Recognize the width of the shoulders as two and one half times the width of the head.
5. Identify the bones which are found under the skin's surface.
6. Identify the bones in a hand held in front of strong light.
7. Recognize the proportions of a hand, the variety of shapes it can make and the planes to be found in it.
8. Recognize the proportions equaling the length of the face (wrist to end of longest finger as equal to chin to hairline).
9. Recognize that elbows are level with the waist line.
10. Recognize that elbows are the half way mark in an arm.
11. Recognize that the shape of the front view of a foot can be compared to an equilateral triangle which is almost flat at the bottom.
12. Recognize that the shape of the side view of a foot can be compared to an elongated triangle, the top of which would be the ankle bone.
13. Recognize that the longest line in a face equals the longest line in a side view of a head.

Objective #2: The student will demonstrate application of proper proportions of a head and the shape of a skull and be able to reproduce it as drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

14. Locate and draw the eyeline, noesline, mouth-line, hairline, chin and jawline, and cheekbones in their proper relationships to each other.

15. Draw the shape of an ear and position it properly on the head.

16. Draw the ear in the proper size and proportion on the head.

17. Draw the relationships of the front and side views of the head by a carryover of horizontal lines.

18. Draw the shape of the hairline because of bone structure.

19. Draw the shape of an eye because of an eye socket.

20. Draw the eyes on an eyeline to illustrate the five eye widths on the head and the space of one eye width between the eyes.

21. Draw the width of the lower nose in its proper relationship to the eyes.

22. Draw the width of the mouth as related to the center of an eyeball.

23. Draw the form of the mouth as related to the color of the upper lip and the modelling of the lower lip in light and shade.

24. Draw with full knowledge of the axis of the face and the change in size and shape of the features by the change of the axis when it twists, turns, and shows foreshortening.

Objective #3: The student will demonstrate application of figure proportions in drawing in several drawings in a variety of media assigned by the teacher and acceptable according to teacher judgement.

Activities:

25. Draw the figure in pencil, crayon or ink scribble.
26. Draw the figure in contour line.
27. Sketch the figure freely in a variety of media.
28. Draw the figure from memory.
29. Draw a reverse of a figure from a posed model.
30. Draw the figure in a pose suggested verbally.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DRAWING CONCEPTS IN PERSPECTIVE IN DRAWINGS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. Perspective

Objective #1: The student will demonstrate application of both one and two point perspective in drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

1. Draw to illustrate simple one point perspective.
2. Draw in perspective using two vanishing points.
3. Draw a combination of forms with the corners nearest the viewer to illustrate the principle of two point perspective.
4. Draw objects in a landscape in proper perspective and scale.

II. Finished Drawing

Objective #2: The student will demnnstrate application of both one and two point perspective and form in drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

5. Add modelling to solids in a drawing.
6. Design and draw a toy train using solids.
7. Design and draw a robot.
8. Design and draw a cubic composition.
9. Etch a composition of solids in crayon.
10. Model a compsoition in pencil.
11. Draw 3D wooden leaves and flowers.
12. Draw foods based upon salads.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF TECHNIQUES IN WATERCOLOR PAINTING THROUGH A SERIES OF EXPERIMENTS AND PAINTINGS OF SUBJECTS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. Basic Concepts

Objective #1: The student will display knowledge of basic watercolor painting concepts by recognizing specific applications in paintings acceptable according to teacher judgement.

Activities:

1. Recognize reproductions of the wet look (Homer-Marin-Duffy).
2. Recognize that a painting never mimics the camera.
3. Recognize that a painting shows in each square inch a variety of color-value or technique.

II. Skills and Techniques

Objective #2: The student will demonstrate application of techniques and skills in watercolor painting through a series of exercises and paintings assigned by the teacher and acceptable according to teacher judgement.

Activities:

4. Float a wash-sky color on a dampened surface for a sky. Do several. White flecks may show.
5. Float on a wash with graded color.
6. Wipe off with tissue, places for clouds.
7. On one dry wahsed paper float in a foreground.
8. On one dry wash float in a sea shore.
9. On one dry wash float in a sea area.
10. Build color over color for intensification.
11. Experiment to gain proficiency and painting skills.

12. Paint to make watercolor look wet even when dry.

13. Apply paint without retouching.

III. Color and Space

Objective #3: The student will demonstrate application of watercolor techniques and skills in a series of paintings assigned by the teacher and acceptable according to teacher judgement

Activities:

14. Paint tiny objects.

15. Repeat and try many ideas together.

16. Paint on washes the planes of a small building. When dry, paint in details with dry brush.

17. Paint circles to resemble balloons.

18. Paint cubes.

19. Paint cubes and trun them into objects.

20. Paint cylinders.

21. Paint trees for variety of shape and technique.

22. Paint blossoms.

23. Paint vases.

24. Paint over a colored tissue ground.

25. Paint with watercolors and ink.

26. Paint with watercolors and chalk.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF GOOD PROPORTION, MODELLING OF FORM, INTELLIGENT USE OF SPACE AND SKILLFUL HANDLING OF MEDIA IN A SERIES OF FIGURE DRAWINGS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT UPON OBSERVATION.

Objective #1: The student will demonstrate application of figure proportions in several drawings in a variety of media assigned by the teacher and acceptable according to teacher judgement.

Activities:

1. Draw the figure in pencil, crayon or ink scribble.
2. Draw the figure in contour line.
3. Sketch the figure freely in a variety of media.
4. Draw the figure from memory.
5. Draw a reverse of a figure from a posed model.
6. Draw the figure in a pose suggested verbally.

Objective #2: The student will demonstrate application of skillful handling of media in figure drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

7. Draw the figure in black crayon.
8. Draw the figure in colored pencil.
9. Draw the figure freely with sticks or branches dipped in ink.
10. Draw the figure freely with brush and ink or paint.
11. Draw the figure carefully in pencil and model to create form.
12. Draw the figure with ball point pen and cross-hatch.
13. Draw the figure with charcoal.
14. Draw the figure with chalk.

15. Draw the figure with a resist method and/or wash-off technique.

16. Draw the figure with charcoal and chalk on gray paper.

17. Illustrate the figure as a collage.

18. Model the figure in plasticene.

Objective #3: The student will demonstrate application of the principles of good figure drawing by depicting the human figure in drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

19. Draw the correct action from a model.

20. Draw from a posed model.

21. Draw a group of figures to illustrate overlap and space.

22. Draw a careful composition of figures in space.

23. Draw to control position and importance of negative space.

24. Draw a sensitive portrait to capture a feeling of character.

25. Draw figure which will develop an emotional response.

26. Draw figures in action as sports.

27. Draw figures against a background.

Objective #4: The student will demonstrate application of the principles of good figure design by depicting the human figure in a series of projects in both two and three dimensions to illustrate the figure in a variety of ways.

Activities:

28. Design and make a mask based on the human head.

29. Design and make a figure sculpture using tissue over foil.

30. Design and make a wire sculpture using the head, figure or group as the basis for the design.

31. Design and make a figure sculpture using paper mache.

32. Design and make a figure sculpture using cloth and Plaster of Paris.

33. Illustrate the figure in a blockprint.

34. Illustrate the figure as a doll.

35. Illustrate the figure as a costumed or draped figure.

36. Design and create a puppet or marionette.

37. Design and illustrate the figure and fashion.

38. Illustrate the figure in a monoprint.

39. Design a window display with figures for a shop.

40. Design a poster using the figure or figures.

41. Design a TV ad using the figure or figures.

42. Design a TV stage as a background for figures.

43. Draw a dance group with emphasis on rhythm and music.

BASIC DRAWING I

This course will teach the student to become more observant by introducing him to line, shape, form and space, value and texture, and their infinite combinations. Drawing will be executed in pencil, charcoal, brush, crayon and a variety of media. Nature, landscape, perspective and figure drawing will be included with emphasis on spatial cues, light/dark contrasts and the development of form.

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF BASIC DRAWING CONCEPTS BY DEFINING AND DESCRIBING HIS ENVIRONMENT IN VISUAL FORM AS DRAWINGS WHICH CAN BE IDENTIFIED AND UNDERSTOOD ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. A Way to See and Draw

Objective #1: The student will demonstrate application of meaningful observation by drawing simple forms to create the illusion of three dimensions as acceptable according to teacher judgement.

Objective #2: The student will respond positively to visual stimuli by developing an awareness of line, shape, form, value and texture as demonstrated by drawing assignments given and acceptable according to teacher judgement.

Activities:

1. Identify point, line, shape, form.
2. Distinguish between shape and form as 2D and 3D.
3. Define and draw the basic shapes (square, rectangle, triangle, circle).
4. Draw simple isometric forms to illustrate the illusion of depth (3D).
5. Define and draw the basic forms (cube, rectangle, prisms, pyramid, cone, cylinder, plynt, sphere).
6. Draw combinations of simple forms to suggest common, everyday objects.

7. Remove parts of basic geometric forms to suggest common, everyday objects in a drawing.

8. Tone a 10 step value scale from white to black with no visible pencil strokes.

9. Draw and model forms through the use of light and dark values.

10. Draw accurately the textures of at least ten common items.

11. Identify positive and negative space in a drawing.

12. Identify positive and negative shapes in a drawing.

13. Organize and arrange positive shapes to make an interesting composition by grouping or overlap.

14. Use a drawing board properly.

15. Draw an arrangement showing depth using size variation, value contrast and overlap.

II. Perspective in Drawing

Objective #3: The student will apply principles of 1 and 2 point perspective by drawing combinations of forms in proper perspective to create a convincing illusion of depth as measured by teacher and student judgement in a critique.

Activities:

16. Identify the eye level, viewer's position and vanishing point or points in perspective applications.

17. Draw simple forms in 1 point perspective.

18. Draw simple forms in 2 point perspective.

19. Draw an arrangement of forms in both 1 and 2 point perspective.

20. Model forms in perspective to further develop their e dimensional qualities.

21. Draw a room, city or landscape illustrating the principles of 1 point perspective.

22. Draw a room, city or landscape illustrating the principles of 2 point perspective.

23. Draw any arrangement of forms using the principles of both 1 and 2 point perspective accurately modelled with a full range of values and textures.

24. Draw a complicated object or combination of objects or forms (motor, watch mechanism, fan, machined parts) to develop texture and forms in space.

III. Figure Drawing

Objective #4: The student will apply his knowledge of form and space by accurately representing the human figure on a two dimensional surface with the illusion of form and depth acceptable according to teacher judgement and student critique.

Objective #5: The student will value the third dimension as a means of creating the illusion of form, the definition of form and space, and the basis of good drawing by representing the 3D qualities of the human figure in drawings acceptable according to teacher and student judgement in a critique.

Activities:

25. Draw the shapes of negative space around a form or figure.

26. Arrange and design negative space as a shape with line, direction, proportion and balance.

27. Represent the action and proportion of the figure in space through a series of 10 second gesture drawings with a large crayon or brush and ink.

28. Arrange three gesture figure drawings on a page to develop interesting negative shapes.

29. Arrange three gesture figure drawings in perspective on a page with variations in size, placement and value and evidence of awareness of negative shapes.

30. Describe the figure as form by drawing only an imaginary string wrapped around the figure to define vis-

30. (cont.) ually the front, back and sides of all forms including those which are foreshortened.

31. Describe in a drawing the figure as a combination of basic geometric forms such as cylinders, spheres, etc.

32. Develop the form or 3 dimensional qualities of the figure through the use of light and shade and modelled with a full range of values.

33. Model the figure in a variety of media by drawing with pencil, charcoal, conte crayon, wax crayon, pen and ink and suitable papers.

34. Choose the right paper for the right tool.

35. Define and describe the figure with a continuous contour line with eyes on the model and not on the drawing. A cover sheet can be used until the mechanics are understood.

36. Describe in a drawing the form of a spotlighted figure by drawing the darks only.

37. Accurately describe the bilateral symmetry of the figure in a drawing.

38. Draw the figure in correct proportion.

39. Detect and draw individual differences in the human form.

40. Accurately record the action and balance of the figure by recognizing the central axis and the relationship of shoulders, hips, knees, elbows, and other check points.

41. Check the proportion of the drawing by measuring and comparing the drawing with the model.

42. Position the features of the face in proper relationship to the whole head.

43. Draw the head and facial features in a variety of positions.

44. Draw accurate studies of eyes, ears, noses, mouths representative of a variety of expressions and positions including foreshortening.

45. Draw hands accurately in a variety of positions including foreshortening.

46. Draw foot studies in a variety of positions including foreshortening, with and without stockings and shoes.

47. Execute a finished drawing without guidance.

DESIGN AND COLOR I

This course introduces the student to the basic elements of visual expression: point, line, plane and volume are examined alone and in combination. Organization and arrangement of elements are basic to the course and variations made through changes in size, chape, position, direction, number, interval and density. Basic color theory and lettering will prepare the student for application problems in tempera, graphic processes, collage, montage, crayon, chalk and paint.

LEVEL OBJECTIVE 1

THE STUDENT WILL INCREASE HIS COMPREHENSION OF BASIC DESIGN AND ITS VARIABLES BY CREATING ARRANGEMENTS OF ELEMENTS IN A VARIETY OF MEDIA WHICH ARE ASSIGNED AND EVALUATED BY TEACHER AND STUDENT JUDGEMENT.

LEVEL OBJECTIVE 2

THE STUDENT WILL DEMONSTRATE APPLICATION OF DESIGN PRINCIPLES IN A VARIETY OF GRAPHIC PROCESSES, COLLAGE, MONTAGE, INK AND PAINT IN THE EXECUTION OF DESIGN PROBLEMS ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. Basic Surface Design

Objective #1: The student will demonstrate application of the controlled positioning of simple design elements in black and white to achieve specific effects by creating designs in a variety of media assigned and evaluated according to teacher judgement.

Activities:

1. Attract the eye to a given point on a blank sheet of paper.
2. Attract the eye to a given point in an arrangement of points on a piece of paper.
3. Control the visual energy of a point by varying the size, color, position and density.
4. Arrange a number of points with even intervals to suggest a line.
5. Create line by increasing the density of points and decreasing the intervals between points.
6. Create a variety of lines by arranging points in different ways.

7. Make lines in a variety of different ways (drawn, stamped, cut-out positive and negative, dotted, wavy, thick, thin, in perspective).

8. Make a design using line with direction and action as if it were a moving force (diagonal, c rving, in perspective).

9. Make a design using line as a passive or stable element using horizontal and vertical directions only.

10. Examine the ways of changing lines to develop shapes (increase in one direction, increawe in 2 directions, connect a number of lines, repeat lines to build shapes, etc.).

11. Illustrate the principle that the dimensions of length and width are primary to shape or plane (or surface, area, field, side, facet of a mass or volume).

12. Show elements advancing and receding from the picture plane as well as on the picture plane.

13. Arrange stable shapes in a stable arrangement with interesting negative shapes resulting.

14. Make a sequence of changes in shape to produce a square from a circle.

15. Make a sequence of changes in shape to produce a triangle from a square.

16. Make a sequence of changes in shape to produce a circle from a triangle.

17. Draw a number of shapes from nature and make a series of sequential variations until a good stylized series of shapes have been designed.

18. (a) cut upper case letters of the basic Roman alphabet with emphasis on shape, proportion and negative space.
(b) cut lower case letters of the basic Roman alphabet with emphasis on shape, proportion and negative space.
(c) cut numerals of Roman style with emphasis on shape, proportion and negative space.

19. Arrange the cut letters of the alphabet into words with emphasis on visual spacing.

20. Design a series of variations of a single letter of the alphabet through a sequence of changes in shape, proportion and size.

21. (a) design new letter forms from all the letters in any one word of at least 8 letters by changing their shape, width, height, character, proportion and size. (b) arrange letter shapes as a flat design to form a square or other simple shape with emphasis on design and not readability.

II. Variables in Design

Objective #2: The student will increase his comprehension of the infinite variations in design and arrangement by designing solutions to teacher assigned problems acceptable according to teacher and student judgement in a critique.

Objective #3: The student will demonstrate application of design variables as finished design projects which display good organization and intellignet control as acceptable according to teacher and student judgement in a critique.

Activities:

22. Examine shapes around us and identify those which are natural.

23. Identify and draw the basic geometric shapes, using rulers and compasses when necessary.

24. Identify and produce found shapes such as ink spots, shadow shapes, oil in water, shapes seen through a drinking glass, through heat waves or shapes designed by squeezing or stretching and distorting familiar shapes.

25. Identify and design invented shapes, those which are mechanically constructed, implied, or freely conceived positive and negative shapes.

26. Organize shapes in a regular repeat pattern, half-drop, and alternating repeat pattern.

27. Design and organize shapes to achieve unity.

28. Design and organize shapes to achieve an illusion of depth by changing the direction of planes in space.

29. Organize shapes illustrating depth using overlap, size change and variations in value and detail.

30. Illustrate infinite depth with emphasis on figure-ground relationships.

31. Illustrate moderate depth with emphasis on figure-ground relationships.

32. Illustrate shallow depth with emphasis on figure-ground relationships.

33. Describe in visual form the basic volumetric masses.

34. Identify and define the basic forms (cube, sphere, cone, prisms, cylinder, pyramid, etc.).

35. Know that the dimensions of length, width, and depth are primary to the form called volume or mass.

36. Identify planes of a volume and the relationship of the parts to the whole.

37. Arrange design elements in a rhythmic organization.

38. Arrange design elements in a dynamic organization.

39. Arrange design elements in a formal balance.

40. Arrange design elements in bilateral symmetry.

41. Arrange design elements in an asymmetrical organization to illustrate informal balance.

42. Arrange design elements in radial symmetry.

43. Arrange design elements in a concentric organization.

III. Design and Color

Objective #4: The student will demonstrate application of basic color theory through a series of color exercises in a variety of media (colored paper, crayon, paint) as assigned by and acceptable according to teacher judgement.

Objective #5: The student will demonstrate application of design principles in color as graphic design problems assigned by the teacher and acceptable according to teacher and student judgement in a critique.

Activities:

44. Mix secondary colors from primary colors.

45. Mix intermediate colors from primary and secondary colors.

46. Mix tertiary colors from secondary colors.

47. Produce tints and shades of all colors and know them as values.

48. Control the light-dark contrast in a monochromatic harmony.

49. Use a bright-dull contrast in a figure and ground relationship to develop emphasis and rhythm.

50. Vary the format and size of designs to give a broad experience and challenge to the student.

51. Design and execute a commerical application of all principles of design (package, poster, ad, product, card, direct mail advertisment, etc.).

PAINTING I

This course offers the student more color theory, color mixing, limited pallettes, harmonies and figure-ground relationships. Studies of great paintings will illustrate some ways of handling line, form, space, color, value and texture. Brushwork and spatial cues will be included. Paintings will be developed in tempera and watercolors using flat color as design and in a full range of values to develop modelled forms in a naturalistic or impressionistic style. The direct method will be stressed using various techniques of application.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DIRECT PAINTING TECHNIQUES IN PAINTING ASSIGNMENTS USING TEMPERA PAINT AND WITH VISUAL EVIDENCE OF INTELLIGENT CONTROL OF COLOR, METHOD OF APPLICATION AND SPATIAL CUES ACCEPTABLE ACCORDING TO TEACHER AND STUDENT JUDGEMENT.

Objective #1: The student will demonstrate application of basic color theory and varied painting techniques in assigned exercises and paintings acceptable according to teacher judgement.

Activities:

1. Mix the colors for a complete color wheel.
2. Mix a full range of colors from the primary colors plus black and white.
3. Mix a good black substitute for darkening colors.
4. Mix and paint a graded scale of any or all colors.
5. Use a monochromatic harmony in a painting or exercise.
6. Adjust the consistency of tempera paint.
7. Determine the differences between tempera and watercolors.
8. Realize the qualities of tempera paint.
9. Lower the intensity of a color in a graded scale by adding its complement.
10. Identify the complement of each color on the color wheel.

11. Apply tempera paint evenly and without streaking.

12. Care for equipment and clean brushes properly.

13. Choose the right brush for each painting technique.

14. Apply paint to produce sharp, clean outlines in shapes.

15. Apply paint in a variety of dry brush techniques (long, short strokes, stipple, spatter).

16. Apply paint with a dry brush over painted surfaces as scumbling.

17. Produce a variety of textures by scumbling.

18. Produce both texture and color change by scumbling.

19. Produce a variety of textures with sticks, dried weeds, sponge, cardboard, tissues pressed or drawn through wet painted surfaces.

20. Produce a variety of textures by applying paint with sticks, cardboard, sponge, weeds, tissue, cotton, etc.

21. Mix a good color-mixed gray.

22. Mix a number of colors in tempera to match swatches of colored paper, cloth, ribbon and natural objects with attention to both color and texture.

Objective #2: The student will demonstrate application of effective handling of color and organization of design elements in spatial relationships assigned to produce specific effects in direct painting acceptable to teacher and student judgement in critique.

Activities:

23. Produce colors which appear to advance from the picture plane.

24. Produce colors which appear to recede into the picture plane.

25. Produce the illusion of size variations in any given shape by changing the color only.

26. Produce varying effects in a single color by changing the background color only.

27. Express linear movement through an organization of shapes.

28. Establish a point of emphasis somewhere along a line of movement in a composition.

29. Select and compose three colors representative of light, medium and dark values.

30. Use contrast of light and dark colors in a composition.

31. Illustrate constrasts of light and dark colors and small and large areas to create a point of interest in a design.

32. "Paint with torn or cut shapes of colored tissue paper, developing colors by overlapping shapes.

33. Create an arrangement of related basic shapes, some of which should overlap.

34. Paint a design in three colors and create a feeling of transparency where two shapes overlap by mixing the colors of the shapes involved.

Objective #3: The student will demonstrate application of color theory, painting technique (skills) and spatial concepts in direct paintings of assigned subjects acceptable according to teacher and student judgement in a critique.

Activities:

35. Examine the works of famous painters to see how space, color, value, form and texture are controlled.

36. Recognize the work of several painters from all periods in history.

37. Arrange a number of objects in a harmonious organization in a given space for a painting subject.

38. Compose and organize shapes of arranged objects into a good compositional sketch in preparation for painting.

39. Draw each object in its rightful amount of space and in its proper proportion.

40. Paint in all the darks which appear in a subject for a painting.

41. Paint all the middle values which appear in a subject for a painting after the darks have been applied.

42. Paint the light values and high lights of a painting last, reconciling all the value relationships as needed.

43. Develop in a painting textures representative of the objects in the arrangement or subject.

44. Control the values and contrasts in a painting to create a feeling of space and depth.

45. Paint forms which are visually convincing but not photographic.

46. Control advancing and receding colors in a painting.

47. Simulate all surfaces of all objects in a painting.

48. Make one color primary in a painting to achieve unity.

49. Produce evidence in a painting that all objects reflect each other in color.

50. Produce evidence in a painting that the ground and background reflect the colors of all the objects.

51. Use varnish with tempera when desired for flexibility or finish.

52. Complete a painting without guidelines, to determine what learning has been accomplished.

3D DESIGN

This course introduces the student to basic design in three dimensions. Different methods of sculpture are examined and produced in a variety of materials. Relief sculpture, the additive processes and subtractive process are included. Paper, cardboard, discards and common everyday objects are used to construct sculptures in addition to clay and plaster. Surface treatment and design principles are examined and creativity encouraged. All work is original.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DESIGN PRINCIPLES IN THREE DIMENSIONS BY CREATING SCULPTURAL FORMS REPRESENTATIVE OF THE BASIC METHODS OF BUILDING AND USING A VARIETY OF APPROPRIATE MATERIALS AS SCULPTURES ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

I. Design

Objective #1: The student will display comprehension of basic principles of three dimensional design by changing a two dimensional design into three dimensions as a relief sculpture acceptable according to teacher judgement.

Activities:

1. Translate a 2D design of positive and negative shapes into a bas-relief design making the step into three dimensions.

2. Identify low, medium and high relief.

3. Make a relief sculpture which will use light and shade to emphasize its relief qualities.

Objective #2: The student will demonstrate application of basic design principles in three dimensional design by creating simple sculptural forms constructed in the round to illustrate a variety of controlled assignments acceptable according to teacher judgement based on the following suggested activities.

Activities:

4. Expand paper into a 3D form by cutting, folding, twisting, scoring to produce a well balanced, rhythmic sculpture.

5. Make a paper sculpture with a suitable base, structural soundness, balance and height.

6. Make a paper sculpture which is visually interesting and balanced from any angle and with interesting use of positive and negative space.

7. Build a construction of separate shapes with emphasis on unity through the repetition of line and shape, and variety through changes in unit size.

8. Effectively use light and shade to emphasize the inherent qualities of a sculpture in the round.

9. Achieve balance in sculptural forms whether formal or informal.

10. Locate the central axis in any sculptural form.

11. Design surface treatments relative to form.

12. Design a new surface for a simple volumetric form to visually destroy its form through illusion.

13. Illustrate basic principles of 3D design in all work.

14. Build a free line in space to suggest rhythm and motion.

II. Additive Sculpture

Objective #3: The student will demonstrate application of the additive process in creating sculptural forms with evidence of good design including skillful handling of materials and surfaces by creating an assigned sculpture using this method acceptable according to teacher judgement.

Activities:

15. Identify materials suitable for the additive processes of sculpture.

16. Make a armature of wire, mesh, screening, ect. to support a built-up sculpture.

17. Build upon an armature with paper mache, wood mache, etc.

18. Make a workable mache pulp from ordinary classroom materials.

19. Refine surfaces of mache to prepare surfaces for finish.

20. Design a suitable finish for mache in paint, lacquer, stain, varnish, etc.

21. Show that the dimensions of height, width, and depth are primary to all sculptural forms (volumes, masses, etc.).

22. Show in a sculpture that the relationships between height, width and depth constitute proportion and proportionate relationships.

III. Ceramics

Objective #4: The student will demonstrate application of good design and skillful handling of materials in a sculptural form by constructing a clay sculpture using the slab method and acceptable according to teacher judgement based on the following suggested activities.

Activities:

23. Understand the basic properties of clay.

24. Experiment with textures in clay.

25. Wedge clay and adjust its water of plasticity.

26. Use a variety of tools in handling clay and know their uses.

27. Keep clay plastic as needed.

28. Dry clay evenly and without cracking or warping.

29. Roll an even slab in clay.

30. Make a simple sculptural form from slabs of clay.

31. Texture the surface of a clay sculpture to enhance its form.

32. Apply a suitable finish to a clay sculpture.

33. Construct a volumetric form to illustrate informal balance and asymmetrical design.

IV. Subtractive Method

Objective #5: The student will demonstrate application of good design in 3D and skillful handling of material in a sculptural form created by the subtractive process (carving) as an assigned sculpture acceptable according to teacher judgement as based on the following suggested activities.

Activities:

34. Identify materials suitable for the subtractive process of sculpture and know their properties.

35. Mix Plaster of Paris properly and without lumps.

36. Cast a block of Plaster of Paris in a mold.

37. Carve an abstract form in plaster producing a design which is rhythmic, asymmetrical and with some negative space.

38. Produce an interesting contrast of textures on a plaster form.

39. Use a variety of knives and tools for achieving different effects on plaster surfaces.

40. Produce a variety of suitable finishes for plaster.

41. Suitably finish a carved plaster sculpture to define and describe its form.

V. Summary

Objective #6: The student will demonstrate comprehension of basic sculptural concepts by producing evidence of such acquired knowledge in

sculptural projects as acceptable according to teacher judgement according to the following suggested activities.

Activities:

42. Create forms freely without patterns.

43. Develop imagination through creation of forms which are uniquely personal.

44. Identify and describe sculptures which are additive.

45. Identify and describe sculptures which are subtractive.

46. Identify and describe sculptures which are constructions.

47. Identify and describe sculptures which are bas-relief.

48. Discuss intellingetly the differences in sculptures when shown a variety of 3D forms.

49. Design and execute a finished sculpture in a method of his own choosing without assistance to produce evidence of learning.

50. Identify method of construction when shown several sculptures.

DRAWING II

This course concentrates on drawing and the development of skills with a variety of media. Perspective and figure are stressed along with such common elements as line, form/space, texture, color and rhythm. Composition and effective use of space are important aspects of the course. Finished drawings and free sketches also provide varied experiences in a number of appropriate media.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DRAWING STRUCTURE AND TECHNIQUE IN A VARIETY OF MEDIA AS DRAWINGS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER AND STUDENT JUDGEMENT IN A CRITIQUE.

I. Drawing

Objective #1: The student will demonstrate application of spatial cues and basic concepts of drawing in a variety of media by producing finished drawings assigned by the teacher and acceptable according to teacher and student judgement in a critique.

Activities:

1. Render a finished drawing in perspective.
2. Develop spatial relationship in a drawing through value contrasts.
3. Develop spatial relationships in a drawing through contrasts of size and detail.
4. Develop spatial relationships in a drawing through overlap and color.
5. Develop spatial relationships in a drawing through reflection.
6. Develop convincing textures in a drawing.
7. Compose a drawing successfully and give reasons for arrangement.
8. Render a finished drawing in pencil.
9. Render a finished drawing in charcoal.
10. Render a finished drawing in pen and ink.
11. Render a finished drawing in brush and ink.

II. Figure Drawing

Objective #2: The student will demonstrate application of basic concepts of good drawing and spatial relationships to the drawing of the human figure through assignments given by the teacher and acceptable according to teacher and student critique.

Activities:

12. Position a figure drawing on a page to produce a good figure/ground relationship.

13. Locate and utilize the check-points that keep a figure drawing in balance.

14. Control the symmetry and balance of the figure in any pose.

15. Convincingly capture the action of the figure.

16. Draw the figure from memory.

17. Draw a figure with accurate proportions from a model.

18. Draw a figure in combination with another form.

19. Draw a figure in an environment from life.

20. Draw accurate sutdies of hands and feet from life.

21. Draw drapery over a figure to define the hidden form.

22. Draw a figure in everyday clothing from a model.

23. Draw a figure in costume from a model.

24. Define a spotlighted figure from life by drawing the darks only.

25. Describe the form of a model with washes of ink.

26. Develop a wash drawing of a figure with India Ink and pen or stick.

27. Model the figure in pen and ink with line only by shading with lines and/or cross-hatching.

28. Draw and model a figure from memory without a model.

29. Elongate a figure to develop a fashion proportion.

30. Simulate many materials and textures in a variety of media.

31. Choose the proper paper for each drawing medium.

32. Define and describe "tooth" in a paper and know how to use it.

33. Translate shapes of values from an ink a wash figure drawing to positive and negative shapes.

34. Finish a positive and negative figure drawing in a creative way.

III. Figure Composition

Objective #3: The student will demonstrate application of spatial cues and sound figure drawing concepts by drawing groups of figures in composition on the page to create specific effects as assigned by the teacher and acceptable according to teacher and student judgement.

Activities:

35. Arrange a group of gesture figure drawings on a page to create exciting negative shapes.

36. Arrange a group of gesture figure drawings on a page to show depth.

37. Draw a group of figures from life.

38. Arrange a group of figures on a page to create interesting figure/ground relationships.

39. Use a group of figures in a finished drawing in an environment.

40. Use a group of figures in a drawing to express an idea.

IV. Portrait

Objective #4: The student will demonstrate application of drawing principles to portraits in a variety of media as drawings assigned by the teacher and acceptable according to teacher and student judgement in critiques.

Activities:

41. Draw head and face from life in correct proportions.

42. Draw the head and face in all positions; tip, twist, and tilt.

43. Render a finished portrait in pencil, charcoal, conti crayon, or pen and ink.

44. Draw the plane breaks of the face and head in a contour line.

45. Draw the plane breaks of the face and head including foreshortening.

46. Draw the figure in plane breaks and ink wash.

47. Draw the figure in mixed media to express an idea.

48. Draw the figure in a variety of positions including foreshortening.

DESIGN AND COLOR II

This course deals with continuing principles of design, the variables of design, and advanced color theory with application problems. Media are varied including pen and ink, collage, paint, and printmaking. Calligraphy, poster design, greeting cards, and commercial design projects further develop skills and applications.

LEVEL OBJECTIVE

THE STUDENT WILL SYNTHESIZE DESIGN PRINCIPLES BY DESIGNING AND EXECUTING A SERIES OF PROJECTS ASSIGNED BY THE TEACHER AS PROBLEM SOLVING PROJECTS. ACCEPTABLE PERFORMANCE WILL BE JUDGED BY THE TEACHER AND STUDENT IN CRITIQUE.

I. Organization and Arrangement

Objective #1: The student will demonstrate application of basic design principles, color theory and spatial relationships in a variety of media by creating specific visual answers to problem solving assignments made by the teacher and acceptable according to teacher judgement.

Activities:

1. Reduce a drawing to a variety of shapes.
2. Translate shapes from a drawing into light, medium and dark tones.
3. Compose shapes in three values into an arrangement which is representative of an original drawing.
4. Translate dark, medium and light shapes into values of one color in a painting.
5. Describe and use a monochromatic harmony in a design.
6. Build meaningful shapes from negative space.
7. Organize positive and negative shapes as design units in a creative way.
8. Control direction and movement of shapes in an arrangement.
9. Control balance and proportion in an arrangement of shapes.
10. Translate an arrangement of black, gray and white shapes into values of color.

II. Organization and Space

Objective #2: The student will demonstrate application

of the infinite variables of arrangement of design units and spatial relationships in a series of teacher assigned projects of a problem solving nature acceptable according to teacher and student judgement in a critique.

Activities:

11. Locate, define and describe the picture plane.

12. Arrange shapes to advance from the picture plane.

13. Arrange shapes to recede into the picture.

14. Control spatial relationships in a composition.

15. Vary the size of design units proportionately.

16. Vary the shape of design units.

17. Vary the position in space of design units.

18. Vary the direction of design units.

19. Vary the number of design units.

20. Vary the density of design units.

21. Vary the intervals between design units.

Objective #3: The student will analyze and support statements in a critique of design projects or as written analysis of his own projects and that of his fellow students acceptable according to teacher judgement.

Activities:

22. Analyze and describe relationships of shapes.

23. Analyze, define, and describe relationships of color and ground.

Objective #4: The student will demonstrate application of color theory and the principles governing spatial relationships of color in design as a series of problem solving projects assigned by the teacher and acceptable according to teacher and student judgement.

Activities:

24. Control the spatial qualities of color in design.

25. Experiment with a number of figure and ground relationships.

26. Use light/dark contrast effectively in a design.

27. Use bright/dull contrast effectively in a design.

28. Use warm/cool contrast effectively in a design.

29. Use maximum contrast for emphasis in a design.

30. Use line or shape and color in space to create the illusion of depth.

31. Use line or shape and color to create the illusion of a warped surface.

32. Use line, shape, and color to create optical illusions in a design.

33. Use radial symmetry and color in a design.

III. Printmaking Applications in Design and Color

Objective #5: The student will demonstrate synthesis of design and color principles by producing a series of graphic designs assigned as problem solving assignments by the teacher and acceptable according to teacher and student judgement in a critique.

Activities:

34. Make a design using stencils.

35. Make rubbings from a variety of relief surfaces.

36. Identify and charge a Brayer roller.

37. Define and describe relief printing.

38. Make a plate for relief printing with simple everyday objects (string, cardboard, paper, etc.).

39. Seal a printing plate in preparation for printing.

40. Ink a relief plate for printing.

41. Print an edition of relief prints.

IV. Design and Lettering

Objective #6: The student will demonstrate his ability to apply the disciplines of calligraphy as hand lettered pages acceptable to teacher and student judgement.

Activities:

42. Letter the upper case letters calligraphically with a nib pen.

43. Letter the lower case letters calligraphically with a nib pen.

44. Make numerals calligraphically with a nib pen.

45. Design and letter a page of calligraphic letters and numerals.

46. Design a greeting card with some calligraphic lettering.

Objective #7: The student will demonstrate synthesis of design principles, color theory and spatial relationships in design as problem solving projects assigned by the teacher and acceptable according to teacher and student judgement in critique.

Activities:

47. Design a school product (banner, stationery, book covers, seal).

48. Design a poster to promote an idea.

49. Design a commerical product or project without guidelines to produce evidence of learning.

50. Combine colors intelligently for specific effects.

51. Select and mix colors quickly and knowledgeably.

52. Control balance, direction and size of shapes and colors in a collage.

53. Control texture in collage.

54. Use collage as a base for relief prints.

55. Design or tone effective papers for printmaking.

56. Organize and print a multiple image by printing from the same plate a number of times on the same print.

57. Design a multicolor print using more than one plate.

58. Design a plate for each color in a print.

59. Print an edition of multicolor prints.

60. Express his own ideas in a design.

61. Design without patterns or direction sheets.

62. Create visual images from the imagination.

63. Determine appropriate media for specific application.

PAINTING II

This course introduces the student to painting in layers and a more sophisticated approach to color mixing and blending. Both opaque and transparent watercolors are examined and the possibilities and limitations are explored. Temperature contrasts and saturation lead the student into better handling of color and color relationships. Brushwork and special effects are stressed in all painting. Subject matter is varied with some abstract and some representaticnal painting to provide a more complete expreience.

LEVEL OBJECTIVE

THE STUDENT WILL SYNTHESIZE PAINTING CONCEPTS BASIC TO THE IMPRIMATURA (INDIRECT) METHOD AND WATERCOLOR METHOD BY PREPARING PAINTINGS USING THESE METHODS IN SUBJECTS ASSIGNED BY THE TEACHER AND JUDGED AS ACCEPTABLE BY TEACHER AND STUDENT CRITIQUE.

I. Advanced Color - Complements and Saturation

Objective #1: The student will demonstrate application of principles of color and temperature change in complementary colors by executing paintings using a saturation contrast assigned by the teacher and acceptable according to teacher and student judgement in a critique.

Activities:

1. Further examine the characteristics of opaque watercolors (tempra).
2. Mix warm and cool variations of a single hue.
3. Paint a variety of warm tones of a single hue in a shape on a ground of cool tones of the same hue.
4. Paint warm against cool of a single hue to produce a temperature contrast.
5. Sketch an interesting arrangement of related shapes as discovered in a single object.
6. Arrange shapes in a circular format for a painting.
7. Choose a related format for specific shapes in a painting.
8. Mix a good color mixed gray from complementary colors.
9. Paint warm and cool colors to cancel each other's characteristics when mixed together in equal amounts.
10. Mix colors representative of a saturation contrast.
11. Mix a key color for a painting.

12. Use fully saturated color to create a spot of emphasis.

13. Describe and control intensity in a color.

14. Use a saturation contrast in a painting.

Objective #2: The student will demonstrate application of spatial cues in color and painting technique by painting projects assigned in tempera by the teacher and evaluated by teacher and student in critiques.

Activities:

15. Create an illusion of depth through color using a controlled saturation contrast.

16. Adjust the value of all colors in a saturation contrast.

17. Apply paint evenly without streaking.

18. Adjust the consistency of tempera paint.

19. Paint sharp edges on shapes in a painting.

20. Choose the correct brush for any painting task.

21. Clean and store brushes properly.

22. Justify color choices in a painting.

23. Mat a finished painting effectively.

II. Preparation for Painting

Objective #3: The student will apply his ability to draw correctly and compose intelligently in preparation for painting by preliminary sketches and arrangements assigned by the teacher and judged acceptable by teacher and student critique.

24. Make an accurate preparatory sketch for a painting.

25. Make a series of sketches exploring the possibilities of different points of view using the same subject.

26. Arrange subject material for a painting in an interesting composition.

27. Sketch the subject on a page to create interesting negative space.

IV. Imprimatura Method of Painting

Objective #4: The student will demonstrate application of the Imprimatura Method of representational painting by painting in tempera a subject of his own arrangement as a convincing visual statement judged acceptable according to student critique.

Activities:

28. Prepare a toned ground for a painting.

29. Sketch the subject of the painting with a brush and thin paint on a toned ground.

30. Apply colored glazes to develop color in an underpainting.

31. Develop color and texture in a painting by scumbling.

32. Use varnish with tempra in a painting.

33. Create interest in the negative space in a painting.

34. Adjust tempera paint for glazing by thinning and adding liquid soap to increase fluidity.

35. Develop interesting surfaces by applying paint over glazes.

36. Apply paint with a palette knife.

37. Develop a painting from glazes to impasto in layers.

38. Visually define and describe details convincingly in a painting.

39. Visually define and describe textures convincingly in a painting.

40. Control values of color in a painting to develop form.

41. Establish a consistent light source in a painting.

42. Evaluate his own painting.

V. Creative Painting and Basic Abstraction

Objective #5: The student will demonstrate application of design and color principles in painting by creating an abstracted resist painting in tempera based on a previous representational drawing or painting and evaluated by student judgement in class critiques.

Activities:

43. Identify the work of several well known painters.

44. Transfer shapes from a finished drawing to a design of interesting abstract shapes.

45. Vary shapes to improve design by changing size, position, direction, number, density and/or interval.

46. Mix a number of colors from a limited palette by adjusting value, temperature, and intensity.

47. Choose a suitable subject for a tempera resist painting.

48. Identify paper with "tooth" for tempera resist painting.

49. Execute a painting using the tempera resist method.

50. Complete a successful representational painting in opaque tempera paints.

VI. Watercolor Painting

Objective #6: The student will apply principles of traditional watercolor technique in painting as a series of experiments and paintings assigned by the teacher and evaluated by student judgement in class critiques.

Activities:

51. Recognize the differences between opaque and transparent watercolors and techniques.

52. Examine the characteristics of transparent watercolors.

53. Develop colors with washes of transparent color on dry paper (dry color).

54. Paint wet into wet with transparent watercolors for special effects.

55. Prepare watercolor paper for painting.

56. Create textures in a watercolor with dry brush, sponge and tissues.

57. Define details with a fine brush to finish a watercolor and make a convincing statement.

58. Block out areas of a watercolor painting by masking with rubber cement or wax.

59. Produce fine white line details by scratching out with a sharp instrument.

60. Create moods with watercolor techniques.

61. Execute a finished watercolor from sketches and memory.

VII.

Objective #7: The student will demonstrate synthesis of design, color and painting concepts in a painting of his own choosing by combining all elements in a watercolor to be evaluated by student judgement in a class critique.

Activities:

62. Apply principles of perspective to painting.

63. Apply design principles to all painting.

64. Use color effectively in a painting.

65. Control spatial qualities of color in a painting.

66. Evaluate paintings and provide reasons.

67. Express his ideas visually in paintings of varied techniques.

Objective #8: The student will demonstrate his ability to evaluate paintings intellectually by participating in class critiques which will produce verbal evidence of his level of achievement and judged as acceptable by fellow students and teacher.

STUDIO

This course provides the student with opportunities to explore the available media independently. He will develop his designing ability in the area of his own choice. Style, appropriateness, and personal expression will be stressed along with technique and media. This is a studio course where the student can develop visual images in both two and three dimensions. Creativity is primary to the course. Projects should be designed with specific themes in mind.

LEVEL OBJECTIVE 1

THE STUDENT WILL DEMONSTRATE SYNTHESIS OF DESIGN AND COLOR PRINCIPLES IN A SPECIALIZED AREA OF HIS OWN CHOOSING TO DEVELOP PROFICIENCY IN THAT MEDIA THROUGH A PROGRAM OF SEQUENTIAL AND DEVELOPMENTAL ACTIVITIES DESIGNED BY TEACHER AND/OR STUDENT TO FILL A NEED OR DESIRE. PRODUCTS OF SUCH STUDY WILL BE EVALUATED AND JUDGED BY FELLOW STUDENTS IN A CRITIQUE.

LEVEL OBJECTIVE 2

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO SYNTHESIZE ART PRINCIPLES IN ANY VISUAL FORM. PROJECTS WILL BE PERFORMED IN A CHOSEN AREA SUBJECT TO PHYSICAL LIMITATION AND EVALUATED BY CLASS JUDGMENT IN CRITIQUES.

Objective #1: The student will demonstrate application of design concepts and principles in a specialty area of his own choosing. Projects should be designed according to the following activities. Proficiency in that area of concentration and application of design skills will be determined by class judgment in critiques.

Activities:

1. Develop an idea in a visual form.
2. Apply a theme to any creative art or craft form.
3. Choose a specialty area of art to develop in depth.
4. Identify and use organic shapes in a design.
5. Identify and use mechanical organization in a design.
6. Apply design elements to all applications.
7. Apply design principles to all applications.
8. Apply color principles to all design applications.
9. Illustrate the spoken word.
10. Illustrate the written word.
11. Illustrate personal dreams and desires.

12. Illustrate an idea through any chosen medium.

13. Exhibit design control in all independent projects.

14. Create imaginative products which reflect his development.

I. Relief Printmaking

Objective #1: The student will demonstrate his ability to synthesize art principles in a series of relief printmaking projects of increasing complexity developed for or by him and evaluated by class judgment in critiques.

Activities:

1. Design and execute a variety of relief prints.

2. Explore exciting variations of relief printmaking.

3. Use many materials for surface enrichment in relief printmaking.

4. Create new images by printing with different materials.

5. Describe the fundamental principles of relief printmaking.

6. Organize printable materials in a cohesive design.

7. Create movement through repetition of printing.

8. Use color in prints.

9. Produce several monoprints.

10. Produce several string prints.

11. Produce several variations of cardboard prints.

12. Produce prints from plates made by the additive method.

13. Produce prints from plates made by the subtractive method.

14. Print over varied backgrounds.

15. Produce several collographs.

II. Additive Sculpture

Objective #1: The student will demonstrate his ability to synthesize art principles in three dimensions as sculpture projects using the additive materials developed for or by him. Such projects will be evaluated by class judgment in critiques.

Activities:

1. Build and use armatures for a variety of materials.
2. Choose materials suitable for additive sculptures.
3. Choose and construct a suitable armature for a given material.
4. Create a number of sculptures by the additive method.
5. Illustrate the human figure in a sculpture.
6. Build a figure sculpture on an armature.

III. Designing with Fabrics and Yarns

Objective #1: The student will demonstrate his ability to synthesize art principles in visual form as Tie-dyed, Batik or Macrame design projects performed in increasing complexity and developed for or by him. Evaluation will be by class judgment in critiques.

Activities:

1. Explore the potential of fabric and dyes.
2. Apply the principles of wax resist to a multi-colored Batik.
3. Produce a series of Batiks in a variety of colors.
4. Mix dyes properly for Batik and tie-dying.
5. Tie-dye a series of patterns in a variety of colors.
6. Control overlapping colors in immersion dyeing.
7. Make the basic knots for Macrame products.
8. Arrange the basic Macrame knots in a design.

9. Develop Macrame designs with a variety of cords.

10. Design and construct a Macrame product with different colors.

IV. Mosaics

Objective #1: The student will demonstrate his ability to synthesize art principles as Mosaic projects of increasing complexity and developed for or by him. Evaluation will be by class judgment in critiques.

Activities:

1. Design and create a mosaic by the direct method.

2. Mix and finish a mosaic with grout.

3. Color grout for special effects.

ADVANCED ART II, III

This course is designed to produce finished drawings in a variety of media. It also deals with the reproduction of drawings by the processes of etching (acetate plate) and lithography (Litho-Sketch). This studio course brings together all early concepts of drawing, composition and design, figure analysis, texture and chiaoscuro. Advanced composition problems are presented as part of the drawing problems.

LEVEL OBJECTIVE 1

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO SYNTHESIZE ADVANCED DRAWING AND COMPOSITION CONCEPTS THROUGH A SERIES OF FINISHED DRAWINGS AND REPRODUCTIONS IN A VARIETY OF MEDIA IN PROJECTS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER/STUDENT JUDGEMENT IN CRITIQUES.

LEVEL OBJECTIVE 2

THE STUDENT WILL CONTINUE TO SYNTHESIZE ART CONCEPTS AT A MORE ADVANCED LEVEL OF SKILL AS DRAWING VI USING THE SAME OBJECTIVES AND SUGGESTED PROJECTS AS DETERMINED BY THE TEACHER AS APPROPRIATE AND JUDGED AT A MORE ADVANCED LEVEL BY ADVANCED STUDENTS IN CLASS CRITIQUE.

I. Composition

Objective #1: The student will apply advanced composition concepts in all drawing projects as illustrated in a variety of media as assigned by the teacher and judged by student and teacher critique.

Activities:

1. Define and apply composition as the science of organization and combination.
2. Compose the elements of a drawing into an interesting and balanced arrangement.
3. Identify and use opposition in a composition of elements.
4. Identify and use continuity in a composition of elements.
5. Identify and use radiation (or concentration) in a composition of elements.
6. Identify and use mechanical resistance (tension) in a composition of elements.
7. Identify and use movement in a composition of elements.
8. Identify and use the elements of composition in the vertical plane.
9. Identify and use the elements of composition in perspective.

10. Adapt subject matter to the format of the picture.

11. Adapt the format to accommodate the subject.

12. Arrange subject matter to facilitate further designing of the surface.

13. Properly mat and sign a finished drawing.

II. Advanced Drawing Skills

Objective #2: The student will apply advanced technical skills and handling of materials to drawing assignments made by the teacher and evaluated by student and teacher judgement in critiques.

Activities:

14. Execute a fully rendered finished pencil drawing in a full range of values.

15. Execute a drawing which gives evidence of understanding of the principles of perspective.

16. Illustrate depth in an original finished drawing.

17. Illustrate textural variations in an original finished drawing.

18. Illustrate chiaroscuro in an original finished drawing.

19. Have a working knowledge of 3 point perspective.

20. Execute a drawing with fully modelled forms.

21. Set up a good working situation with the drawing board.

22. Model forms in pencil without visible pencil lines.

23. Develop and describe chiaroscuro.

III. Technique and Media

Objective #3: The student will demonstrate his ability to synthesize advanced drawing techniques in a series of finished drawings in a variety of media assigned by the teacher and evaluated by student judgement in class critiques.

Activities:

24. Execute a finished drawing in pen and ink.
25. Model forms in a drawing with line only.
26. Model forms in a drawing by cross-hatching.
27. Model forms in a drawing by stippling.
28. Render a completed drawing in brush and ink.
29. Create many different kinds of line with brush and ink.
30. Create many different textures with brush and ink.
31. Draw with a pointed stick and ink.
32. Model the figure with ink washes.
33. Produce an evenly graded ink wash representative of a full range of values.
34. Render a finished portrait in pencil.
35. Render a portrait in charcoal.
36. Render a portrait in conte crayon.
37. Render a portrait in charcoal and chalk.
38. Render a costumed figure in charcoal and chalk.
39. Render a costumed figure in ink wash and stick and ink.
40. Use ink washes to build form in a figure drawing.
41. Illustrate many cloth textures in a variety of media (fur, leather, satin, lace, denim).
42. Further develop skills in fashion illustration.
43. Develop an original style in fashion illustration.
44. Draw in a variety of unusual media (incised line in clay, wax, plaster using sticks, wire, fingers, etc.).
45. Create new effects by drawing with ink and non-drawing tools (sticks, cardboard, cotton, toothpicks, etc.).

46. Draw with color using crayons or chalk (pastels).

47. Draw creatively with Magic Markers in color.

IV. Drawing for Reproduction

Objective #4: The student will demonstrate his ability to synthesize advanced drawing concepts and techniques in a series of prints designed to communicate with the viewer and reproduced in methods assigned by the teacher to be evaluated by student judgement in class critiques.

Activities:

48. Etch a drawing on an acetate plate for printing.

49. Ink and wipe an acetate plate for printing.

50. Print an edition of original acetate etchings.

51. Print a series of etchings on a variety of papers and grounds.

52. Sign and number an edition of etchings.

53. Prepare a proper mat for prints.

54. Prepare a suitable drawing for the Litho-Sketch process.

55. Identify and describe the lithograph pencil, crayon and tusche.

56. Describe the differences in lithographers materials and their unique characteristics.

57. Handle Litho-Sketch plates properly to avoid fingerprinting.

58. Prepare a master plate for a series of lithographs by drawing with lithographer's pencil, crayon or tusche or any combination of these.

59. Sensitize a Litho-Sketch plate to prepare it for inking.

60. Print an edition of lithographs using a Litho-Sketch plate.

61. Explain the principles involved in the printing of lithographs.

62. Clean and preserve a Litho-Sketch plate for storage.

63. Print lithographs on a variety of papers.

64. Tone a lighograph with washes of color.

65. Create finished drawings which reflect today's world.

66. Create finished drawings w ich reflect the student's place in the community.

67. Create finished drawings which have a message or communicate visually.

68. Identify famous artists who produce or produced etchings (Rembrandt, Durer, Da Vinci).

69. Identify famous artists who produce or produced drawings for communication or propaganda purposes (Goya, Daumier, Gropper, Kollwitz).

70. Identify famous artists who produce or produced lithographs (Goya, Daumier, Gropper, Kollwitz, Picasso).

DESIGN AND COLOR III

Students will be free to choose an area of design concentration. Work should give evidence of understanding in all design areas. The application of design principles should be evident in all media.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DESIGN IN A SERIES OF DESIGN PROJECTS OF INCREASING COMPLEXITY IN A SPECIALIZED AREA OF HIS CHOICE (I-V). PROJECTS WILL BE EVALUATED BY TEACHER AND STUDENT JUDGMENT IN WRITTEN AND ORAL CRITIQUE.

I. Relief Printmaking

Objective #1: The student will display comprehension of the principles of relief printmaking as a series of introductory exercises illustrating printing methods from relief surfaces and judged acceptable according to student judgment.

Activities:

1. Explore the newer and more exciting variations of relief printmaking.

2. Develop an awareness of materials available for surface enrichment in printmaking.

3. Define and describe the principles of relief printmaking.

4. Recognize nature formed shapes and their design potential.

Objective #2: The student will apply principles of good design, color and relief printmaking as a series of prints of increasing complexity and evaluated by the student in written and oral critique.

Activities:

5. Produce an additive relief plate for printing.

6. Arrange a cohesive design in a rubbing of natural shapes.

7. Produce a feeling of movement through multiple printing of the same unit.

8. Control color and value in all prints.

9. Produce a subtractive relief plate for printing.

10. Explore the potential of cardboard and use it in different ways for printmaking.

11. Design exciting background papers for relief printmaking.

12. Control overprinting and spatial relationships.

13. Create exciting effects by combining overprinting, over variation and background interest.

14. Design and produce a series of string prints.

15. Define and describe the intaglio process of printmaking.

16. Produce a non-colored embossed print of a relief printing plate.

17. Prepare paper for intaglio printing by dampening.

18. Print from an additive plate using the intaglio method.

19. Print from an additive plate using the relief method.

20. Produce a well designed collage of interesting found materials which will print interesting shapes and surfaces.

21. Print a series of collographs using more than one color (intaglio process).

22. Print on a variety of creative backgrounds.

II. Color and Mixed Media

Objective #1: The student will demonstrate his ability to synthesize complex color relationships in design as mixed media projects of increasing complexity assigned by the teacher and evaluated by teacher and student judgment in written and oral critique.

Activities:

A. Principles of Color Theory

1. Demonstrate a working knowledge of color theories and harmonies.

2. Demonstrate a working knowledge of contrasts, values, and intensities of colors and their relationships.

3. Analyze color and its relationships, natural or artistically conceived.

4. Demonstrate a working knowledge of hue, intensity, and value.

5. Defend and describe all color selections in poster design.

6. Critique color intelligently in all art work.

B. Application of Color Theories

7. Transfer color as light into color as pigment.

8. Mix and use the primary, secondary, intermediate, and tertiary colors.

9. Mix the tints and shades of every color on the standard color wheel in at least a 7 step graduation.

10. Darken colors with a color mixed black.

11. Illustrate changes in a hue when lightened or darkened.

12. Identify and control the light and dark contrasts of color.

13. Describe and illustrate the value relationships of the pure hues.

14. Describe and ullustrate the most attractive colors, the advancing colors, the receding colors.

15. Identify and mix colors representative of the saturation contrast.

16. Identify and illustrate a temperature contrast using two colors.

C. Design and Color Applications

17. Identify and illustrate a temperature contrast using one color.

18. Mix a good color mixed gray.

19. Darken colors without black pigment.

20. Control the spatial relationships of color, shape, and ground.

21. Paint shapes in correct color relationships to develop form.

22. Adjust the value, intensity and temperature or any given color or harmony.

23. Apply principles of color theory to create specific effects in all art work.

24. Apply principles of color theory to develop a focal area or area or emphasis.

25. Design and develop a monoprint using a monochromatic harmony.

26. Develop interesting textural and linear treatments in a monoprint.

27. Identify and illustrate a temperature and value contrast in a painting.

28. Identify and illustrate a contrast of value, temperature and saturation in a two color relationship in a painting.

29. Develop the form of a recognizable image by painting the correct colors and color relationships in shapes to make the closer parts project and the background shapes recede.

30. Paint and model forms with warm and cool neutrals only by adjusting temperature, saturation and value relationships.

31. Illustrate the potential of a triadic harmony in painting by color mixing with tissue and/or paint.

32. Illustrate the potential of an analogous harmony in painting by color mixing with tissue and/or paint.

33. Illustrate the potential of a split-complementary harmony by color mixing with tissue and/or paint.

34. Design and execute a tissue paper collage which gives evidence of control of value and intensity relationships in an analogous harmony.

35. Illustrate emphasis in a tissue paper collage.

36. Illustrate the emotional qualities of color in a tissue collage.

37. Illustrate rhythm in a tissue paper collage.

38. Illustrate color and value transition in a tissue paper collage.

39. Illustrate a split-complementary harmony in a collage using the complement of analogous colors for accent and emphasis.

40. Control the balance of color in all projects through skillful handling of value, intensity, and temperature.

41. Design with colors which will vibrate when used together in the correct proportion and explain why.

42. Design and execute a poster which will produce evidence of color control of hue, value, intensity, harmony, emphasis and balance.

43. Design and execute a poster with impact.

44. Design and execute a poster which will communicate visually.

45. Represent today's society in a visual way in a poster.

46. Adjust color by mixing pigments for good color relationships in any given assignment.

III. Serigraphy

Objective #1: The student will synthesize his knowledge of complex design and color relationships as a series of stencil and silk screen prints of increasing complexity assigned by the teacher and judged by teacher and students in written and oral critiques.

Objective #2: The student will demonstrate his ability to produce design projects as stencil and silk screen prints in a series of projects of increasing complexity assigned by the teacher and judged by teacher and students in critiques.

Activities:

1. Design and print three overlapping colors using three paper stencils in the positive and negative.
2. Develop new colors from overprinting.
3. Block out all areas and shapes that should not be printed.
4. Create many different textures from overprinting with stencils.
5. Apply color over stencils with Brayer roller, stencil brush, sponge, spray paint.
6. Analyze the limitations of loose paper stencils.
7. Analyze the effects of overlapping colors.
8. Produce a number of identical prints from loose paper stencils and s silk screen and squeegee using at least three colors.
9. Overpritn and register additional colors using loose paper stencils and a silk screen and squeegee.
10. Choose a suitable pigment for a silk screen printing.
11. Adjust pigments and consistency for screen printing.
12. Draw a squeegee properly over a silk screen to print.
13. Select and use a compatible pigment and screen when silk-screening.
14. Stretch a screen over a frame so that it is even, taut, and straight-grained.
15. Tape and seal a stretched and prepared screen.
16. Register a multicolor serigraph by using guides on the baseboard.

17. Attach frame to baseboard and pad properly for even color application.

18. Identify and properly use all equipment needed for serigraphy.

19. Define and describe serigraphy as printmaking using the process of silk screen printing.

20. Adjust colors for printing by mixing.

21. Adjust colors on a print by overlap.

22. Develop many colors from a few by controlling overlaps and textures in screen printing.

23. Translate a finished drawing into shapes suitable for printing using the lacquer film method.

24. Identify and color each shape in a design using only three colors and the colors resulting from the mixture of those colors.

25. Separate the colors in a design by areas which are to be printed by making a separate color map for each color.

26. Cut a lacquer film stencil for each color to be printed.

27. Carefully register each color stendil for fit allowing a slight overlap in places to guarantee proper fit.

28. Adhere lacquer film to screen properly in preparation for printing.

29. Tape and seal screen for printing.

30. Make corrections and repairs in a lacquer film stencil.

31. Print clear, sharp and even color using the lacquer film method.

32. Use color intelligently and effectively in silk screen printing.

33. Use serigraphy as a fine arts medium.

34. Use the tusche and glue method of silk screening.

35. Design creative prints using combinations of silk screen techniques.

36. Develop new methods of blocking out pigments for screen printing.

IV. Commerical Design

Objective #1: The student will synthesize his knowledge of complex design and color relationships as a series of commercial design projects assigned by the teacher and evaluated by student and teacher judgment in a critique.

Activities:

1. Design and construct a hand-bound book.
2. Design a book jacket for a book.
3. Design a jacket for a record (single or album).
4. Design a flyer to announce a new product.
5. Design an ad to introduce a new product.
6. Design a product to fill a need.
7. Design a package for a new product.
8. Design a point of purchase display for a new product.
9. Design a series of posters based on a single theme.
10. Design a poster to be produced by blockprinting.
11. Design a poster and produce it by silk screening.
12. Design a poster to be used with black light and fluorescent paint.
13. Design a poster using one word as the major design element.
14. Design a poster which will recreate a period in history.
15. Design and print an edition of greeting cards for a suitable occasion.
16. Design and produce a calendar for students and school.
17. Design a school emblem or seal.

18. Design a school banner or flag.

19. Design an advertisement for a school product to be run in the school newspaper.

20. Paste-up an ad for production.

V. Sculpture

Objective #1: The student will synthesize his knowledge of design and color in three dimensions as a series of sculpture projects using the additive method and a variety of media assigned by the teacher and evaluated by student in written and oral critique.

Activities:

1. Define and construct a variety of armatures for sculptures.

2. Build a suitable armature for a specific form.

3. Build a suitable armature for a specific material.

4. Choose suitable materials for build up sculptures.

5. Identify sculptures which have been made by the additive process.

6. Prepare suitable finishes for many materials.

7. Design surface treatments which will describe the sculptural form.

8. Produce evidence of the principles of good design in sculpture.

9. Design a wire armature for a paper mache form.

10. Prepare a good paper mache pulp.

11. Prepare a suitable finish for paper mache (sand and paint, varnish, glaze).

12. Build a wire armature for a sculpture of a human figure.

13. Build the human form over a wire armature with plaster soaked strips of cloth.

14. Mix plaster of Paris properly without lumps or air.

15. Adjust Plaster of Paris with vinegar to slow its setting.

16. Prepare exciting finished for plaster.

17. Refine and smooth plaster surfaces by screening or sanding.

18. Color or tone plaster surfaces for specific effects.

19. Design and build an abstract sculpture in the round.

20. Use wood mache or Sculp-Metal in a sculpture in the round.

21. Mix a suitable wood mache.

22. Create a suitable finish for wood mache.

23. Examine the many ways to use Sculp-Metal in sculpture.

24. Control the relationships of material to form and surface.

25. Identify and discuss the works or famous sculptors (Moore, Arp, Giacomett, Armitage).

26. Test materials for compatibility in combination.

27. Create new and exciting combinations of material for building up sculptures.

PAINTING V

Students will work in a painting medium of their choice with emphasis on development of individual style. Representational, abstract and non-objective painting will be examined in tempera, acrylic, watercolor, collage, and mixed media.

LEVEL OBJECTIVE

THE STUDENT WILL SYNTHESIZE PAINTING CONCEPTS IN A SERIES OF PAINTING EXECUTED IN THE MEDIA OF HIS CHOICE WITH THE SUBJECT DETERMINED BY TEACHER AND CLASS. EVALUATION WILL BE BY TEACHER AND STUDENT JUDGEMENT IN WRITTEN AND VERBAL CRITIQUE.

I. Representational Painting

Objective #1: The student will demonstrate application of drawing and organizational concepts in preparation for painting as preliminary sketches and color notes as assigned by the teacher and evaluated by teacher judgement.

Activities:

1. Make accurate detailed sketches preliminary to painting.
2. Select and arrange a good variety of objects for a still life painting.
3. Analyze and describe the alla prima method of painting.
4. Identify the works of famous painters who painted still life subjects (Cezanne, Delacroix).
5. Sketch landscape scenes in preparation for painting.
6. Make thumbnail color sketches from notes.
7. Translate color notes into full statements of shape and color.
8. Change the mood of a color sketch by changing color.
9. Choose the most interesting thumbnail sketch for development as a painting.
10. Select several white objects to be used as still life elements.

11. Arrange white objects in an interesting composition.

12. Mix several good off-whites by using complementary colors and white.

13. Mix off-whites from primaries, secondaries, complements, analogous colors or combinations.

Objective #2: The student will demonstrate application of technical skills in the handling of tempera, acrylic or oil paint as exercises and paintings assigned by the teacher and evaluated by teacher judgement.

Activities:

14. Define and illustrate ways to use glazing, scumbling, dry brush and scraffito in painting.

15. Note color and textures on sketches for painting.

16. Use a palette knife for applying paint.

17. Experiment with different ways of applying paint.

18. Mat and sign paintings for presentation.

Objective #3: The student will synthesize principles and concepts of drawing, organization and painting technique as a series of paintings executed in a method assigned by the teacher and evaluated by students in critiques.

19. Translate subjects of life into the language of paint.

20. Paint several studies of an arrangement of objects in the alla prima method.

21. Mix and adjust values of colors.

22. Paint studies in a monochromatic palette.

23. Analyze and describe the imprimatura method of painting.

24. Paint a still life arrangement using the imprimatura method of painting.

25. Paint a still life painting using a full palette.

26. Develop a complete landscape painting from notes and sketches.

27. Tone ground with an underpainting of opaque paints.

28. Transfer a selected sketch by drawing with thin paint over a toned underpainting.

29. Underpaint with values of one color, warm or cool colors or with a combination.

30. Paint the whole picture at once by painting the dark values first, the medium values next and the lights last.

31. Paint the image allowing the underpainting to show through the paint.

32. Finish painting with high lights and accents.

33. Execute a painting without guidance in a chosen medium to give evidence of progress and growth.

34. Use a white ground and many shades of off-white for a painting.

35. Paint a finished still life painting using off-whites only.

36. Apply principles of imprimatura painting to white on white painting.

Objective #4: The student will evaluate units of design in painting both in preliminary selections and as integral parts of finished painting in written and verbal critique evaluated by teacher judgement.

Activities:

37. Evaluate his own work intelligently.

38. Choose subject matter for its design potential in a painting.

II. Abstraction

Objective #1: The student will demonstrate application of design and organizational skills in abstract paintings executed in a variety of media assigned by the teacher and evaluated by student judgment in critiques.

A. Technique

1. Prepare a toned underpainting with colored tissue paper and other papers.

2. Develop collaged underpainting with glazes of opaque watercolor and inks.

3. Build impasto areas over a collaged ground.

4. Use scraffito effectively in an impasto area.

5. Create a variety of painting techniques with palette knife.

6. Use a pen or stick and ink for line over tempera paint.

7. Use pastels, crayon or chalk over opaque paint.

8. Paint to develop the qualities of line, color, shape, form, space, and texture.

9. Paint an emotional response to a contemporary situation.

B. Abstract Painting

10. Paint a collage of visually exciting materials with textural interest.

11. Design a collage of relief materials as a ground for painting (wood, metals, textiles, yarn, sand, etc.).

12. Seal and tone a relief ground in preparation for painting.

13. Paint a relief collage in closely related colored glazes wiping the upper surfaces to develop lights.

14. Make a collage of colored papers and natural objects (leaves, straw, dried weeds, any fairly flat shapes).

15. Abstract a three dimensional subject by flattening the forms and making the shapes exciting.

16. Abstract by making flat shapes appear curved in a front to back direction (concave, convex).

17. Translate common forms into cubistic forms in a painting.

18. Paint the color and shape of an intangible word or thought in a painting.

19. Paint the figure in full color.

20. Paint a portrait in full color.

III. Watercolor Painting

Objective #1: The student will synthesize design, drawing, organizational, and painting skills in a series of watercolor paintings assigned by the teacher and evaluated by student judgment in critiques.

Activities:

1. Control and maintain the transparency of watercolors.
2. Wet and stretch paper in preparation for watercolor painting.
3. Lift colors from a pan for watercolor painting.
4. Charge and point a brush for watercolor painting.
5. Paint a flat wash of watercolor on wet or dry paper.
6. Paint a graded watercolor wash working from dark to light.
7. Blend watercolors on wet or dry paper.
8. Produce lines of great variety with a brush and watercolors.
9. Demonstrate and use dry brush techniques on wet or dry ground.
10. Demonstrate and use stippling and spattering with
11. Reserve white areas with resists of rubber cement, candle wax, wax crayons.
12. Use a knife or razor blade to scratch out fine white lines to sharpen forms.
13. Paint a simple still life in transparent watercolors working from light to dark values.
14. Create details and textures in a watercolor painting.

15. Create depth and form in a watercolor painting.

16. Add white paint or scratch color away to develop highlights if needed in a watercolor painting.

17. Select brushes for broad washes, medium shapes and fine details.

18. Clean and store equipment properly.

19. Paint to maintain the transparency that is characteristic of watercolors.

20. Paint a landscape in transparent watercolors with evidence of space and atmosphere.

21. Make several quick watercolor sketches preliminary to a final painting.

22. Paint a landscape, street scene, seascape or cityscape using special techniques where applicable.

23. Paint an abstract composition using watercolor techniques and color as the design units.

24. Use watercolors and chalk in a painting.

25. Use watercolors and ink in a painting.

26. Use watercolors in figure painting.

27. Use watercolor in portrait painting.

LEVEL OBJECTIVE

THE STUDENT WILL DISPLAY A SET OF VALUES FOR THE FIELD OF VISUAL ARTS AS INDICATED BY HIS/HER DEMONSTRATED ENTHUSIAM IN PURSUING THE ACTIVITIES WITHIN THIS LEVEL OR OTHER APPROPRIATE ACTIVITIES SUGGESTED BY THE TEACHER.

Level Objective 1: The student will analyze the skills needed for successful work in several areas of interest in the art field as indicated by oral discussion with the teacher or the submission of outlines to the teacher.

Level Objective 2: The student will evaluate an area of his/her interest in: (1) advanced drawing and painting, (2) sculpture, (3) illustration, (4) printmaking, (5) fashion illustration, or (6) crafts (macrame, batik, mosaics, enameling, weaving, or any combination of these). The intent of the selection should be that of making a tentative selection of an area for vocational or avocational concentration. The success of this evaluation will be measured during a critique between teacher and student(s) and a written outline of the evaluation.

Level Objective 3: The student will demonstrate application of all of the skills essential to his/her choice of a project for this level as measured by the teacher's previous experience with the student, observation of the student, and/or tests of the student's competencies.

Level Objective 4: The student will demonstrate the application of the most productive use of time in the completion of the selected project as demonstrated in teacher-student conferences and teacher observation.

Level Objective 5: The student will synthesize his/her work in an independent project to produce a college portfolio according to guidelines established by the teacher. The project will be evaluated in terms of these guidelines.

LEVEL OBJECTIVE

THE STUDENT WILL APPLY PRINCIPLES OF GOOD 3D DESIGN IN PROJECTS OF INCREASING COMPLEXITY ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER OBSERVATION AND JUDGEMENT.

I. Design Concepts

Objective #1: The student will display comprehension of simple 3D design concepts in a series of sculptural exercises assigned by the and evaluated by teacher judgement.

Activities:

1. Arrange overlapping lines in space to produce shapes that are unified.
2. Arrange overlapping lines in space to produce stable shapes.
3. Arrange overlapping lines in space to create dynamic, angular shapes with direction and action.
4. Arrange positive and negative shapes in a 2D design, with a variety of sizes proportionate to the shape.
5. Arrange positive and negative shapes in a 2D design with a point of emphasis.
6. Translate a 2D design of positive and negative shapes into a basrelief design in 3D.
7. Use a light and shadow to emphasize 3D qualities in a form.
8. Make a single piece of paper stand by folding only.
9. Expand paper into a 3D form by cutting, folding, scoring, twisting to produce a well balanced, rythmic paper sculpture with attention to the development of positive and negative shapes.
10. Make a suitable paper sculpture which is visually balanced and interesting from any angle.
11. Understand and appreciate works of great sculptors and architects.
12. Identify sculptures which are assemblages or constructions.

13. Identify sculptures which are bas-relief.

II. Design Applications

Objective #2: The student will apply principles of good 3D design in a series of sculpture projects assigned by the teacher and evaluated by teacher observation and judgement.

Activities:

14. Make a paper sculpture with a suitable base, structural soundness, balance and height.

15. Build a construction from separate linear units (toothpicks, folded paper girders, straws, plastic or balsa strips, etc.).

16. Build a symmetrical structure from separate units.

17. Build a construction of separate shapes with emphasis on unity through the repetition of line and shape, and variety through changes in unit size and proportion.

18. Build a construction of more than one material to introduce variety of shape, line, and texture.

19. Build a free line in space to suggest rhythm and motion (wire, ribbon, mesh, string).

20. Build a closed volumetric form from separate flat shapes.

21. Illustrate the dimensions of height, width, and depth a primary to all sculptural forms (volumes, masses, etc.).

22. Illustrate in a sculpture that the relationships between height, width, and depth constitute proportion and proportionate relationships.

23. Design and construct a sculpture of flat planes which imply curves and rhythm.

24. Design and construct a volumetric form to illustrate formal balance and symmetry.

25. Construct a volumetric form to illustrate informal balance and asymmetrical design.

26. Design and construct a sculptural form of volumetric units to achieve balance, height, and variety.

27. Achieve balance in sculptural form whether formal or informal.

28. Locate the central axis in any sculptural form.

III. Surfaces and Form

Objective #3: The student will apply his knowledge of basic concepts of 3D design and surface relationships in a series of simple exercises and sculpture projects assigned by the teacher and evaluated by teacher and student judgement in a critique.

Activities:

29. Arrange a simple motif in a variety of patterns for surface treatments.

30. Manipulate a variety of textures and changes in texture for interesting surface treatments.

31. Design surface treatments relative to form.

32. Design a suitable positive and negative surface for a basic cylinder to illustrate continuity on a surface.

33. Design a new furface treatment for any discard which will define and describe its form.

34. Design a surface for a simple volumetric form (cube, sphere, pyramid, etc.) to visually destroy its form through illusion.

IV. Design and Media

Objective #4: The student will apply principles of good design in 3D in a variety of media as sculptural projects assigned by the teacher and evaluated by teacher and student judgement in a critique.

Activities:

35. Construct an assemblage of related found objects to develop a form from other forms, with evidence of understanding of design principles.

36. Treat the surface of an assemblage for maximum definition of form without loss of interest and textures.

37. Select suitable materials for constructions and assemblages.

38. Select suitable adhesives for many different materials.

39. Select compatible surface treatments for a variety of materials.

40. Illustrate basic principles of 3D design in all work.

41. Create forms freely without patterns, directions, instructions, or texts.

42. Choose materials which are suitable for a specific idea.

43. Design and construct a sculpture without assistance to produce evidence of learning.

44. Identify sculptures which give evidence of good design and tell why.

45. Analyze the differences between sculptures when shown a variety of 3D forms.

Objective #5: The student will evaluate class sculpture projects according to application of design concepts and relationships of parts through verbal participation in critiques.

BASIC HANDBUILDING IN CLAY

This course introduces the student to clay and its basic construction techniques. The student will explore the material, the pinch, coil and slab constructions and elementary textures and decorative treatments.

LEVEL OBJECTIVE

THE STUDENT WILL APPLY HIS KNOWLEDGE OF CLAY AND GLAZES IN CERAMIC DESIGN WHICH EXHIBIT DESIGN CONTROL IN A SERIES OF SIMPLE CERAMIC PIECES ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER JUDGEMENT.

I. Clay as a Material

Objective #1: The student will display comprehension of the characteristics of clay and engobes as materials used in ceramic construction and decoration. Projects will be assigned and evaluated by the teacher judgement.

Activities:

1. Adjust the water of plasticity of clay.
2. Describe the characteristics of earthenware.
3. Wedge clay to remove air bubbles.
4. Make a test for air bubbles in the clay.
5. Test clay for workability by rolling a small coil around the index finger.
6. Make a simple pinch pot or other simple pinched form.
7. Produce a smooth, blemish-free surface on clay.
8. Incise a line design in clay.
9. Define and describe the uses of engobes.
10. Use engobes as scraffito decoration.

11. Use engobes as mishima decoration.

12. Identify and describe below-surface decorations.

II. Coil Method of Building

Objective #2: The student will demonstrate application of proper coil building techniques in ceramics by producing a variety of coil pots assigned by the teacher and evaluated by teacher judgement.

Activities:

13. Roll a coil of even thickness.

14. Smooth inner surfaces of all pots.

15. Knit coils properly for complete and lasting bond.

16. Construct a coil pot with exposed coils.

17. Score and apply slip for permanent bond between two surfaces.

18. Mix a usable slip from either prepared clay or clay flour.

19. Use ceramic tools for their proper uses and in the proper way.

20. Build a symmetrical pot using the coil method.

21. Build a free form pot using the coil method.

Objective #3: The student will demonstrate application of surface enrichment techniques using clay by producing interesting surface treatments which relate to specific coil-built ceramic forms.

Activities:

22. Texture a coil pot with the fingers or tools in the traditional coil over coil method.

23. Add pre-formed pieces such as handles, spouts, etc., to develop the design of a coil pot.

24. Smooth both inside and outside surfaces of a coil pot to obliterate any evidence of coil construction.

25. Use sprigging as a surface decoration.

26. Identify above-surface decoration.

27. Design and construct a pot employing decorative coil construction and wall openings.

III. Simple Slab Building

Objective #4: The student will demonstrate application of proper slab construction and simple draping as a method of ceramic construction. Projects will be assigned by the teacher and evaluated by teacher judgement.

Activities:

28. Roll an even slab of clay.

29. Drape a slab over a hump for a simple spontaneous form.

30. Texture a slab by rolling clay on a variety of different surfaces (burlap, nylon landry bag, dried weeds).

31. Prevent a draped slab from sticking to a form.

32. Remove a slab from a hump at the correct time.

33. Finish a spontaneous slab for standing, hanging, etc. at the proper stage of stiffness.

34. Repair minor cracks before firing.

35. Identify and describe leather-hard clay.

36. Identify and describe bone-dry clay.

37. Dry finished pieces evenly and without cracking.

IV. Glazing

Objective #5: The student will apply knowledge of commercial glazes as a surface enrichment technique to all ceramic ware produced in class and evaluated by teacher judgement as evident in the finished product.

Activities:

38. Know the characteristics of glazes.

39. Apply glazes evenly with a proper brush.

40. Glaze surfaces by pouring.

41. Adjust the consistency of commerical glazes.

42. Use glazes in a creative way.

43. Choose glazes which will enhance the ceramic form.

V. Summary

Objective #6: The student will demonstrate comprehension of general problems in ceramic handbuilding and glazing techniques and their causes by recognizing the effects of such problems through observation and evaluated by teacher observation and judgement.

Activities:

44. Identify ceramics made by the pinch method.

45. Identify ceramics made by the coil method.

46. Control the problems of shrinkage in drying clay.

47. Store clay in a plastic condition.

48. Recognize the uses of plaster bats.

49. Determine the forms best made by coiling.

50. Determine the forms best made by slab construction.

51. Describe crazing and its causes.

52. Describe crawling and its causes.

53. Describe blistering and its causes.

54. Clean tools and self without getting clay in the sink drain.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF SLAB CONSTRUCTION TECHNIQUES IN CERAMICS BY CREATING A VARIETY OF SLAB PIECES ILLUSTRATING VARIOUS ASSIGNED METHODS OF BUILDING AND FINISHED WITH APPROPRIATE TEXTURES AND GLAZES. EVALUATION WILL BE BY TEACHER JUDGMENT UPON OBSERVATION.

I. Preparation of Slabs

Objective #1: The student will demonstrate application of proper slab building techniques in preparation of slab constructions through a series of exercises assigned by the teacher and evaluated by teacher and student judgment upon observation.

Activities:

1. Prepare clay properly for handbuilding.
2. Roll an even clay slab.
3. Make a variety of impressions in clay by stamping with everyday objects.
4. Make a variety of textures in clay by manipulating tools or objects in a pushing, twisting or dragging action.
5. Dry a simple slab perfectly flat without warping.
6. Organize and apply foreign matter to the surface of wet clay for textural interest.
7. Build textures with applied foreign materials which will burn out in firing.
8. Build textures with applied foreign materials which will survive firing.
9. Control the drying of slab constructions to prevent warping and cracking.
10. Adjust clay with grog when necessary.
11. Adjust clay for special textural effects with sand, grog, coffee grounds, vermiculite, gravel, etc.

II. Slab Variations in Building

Objective #2: The student will demonstrate application of a variety of slab building methods as a series of slab constructed projects assigned by the teacher and evaluated by teacher and student judgement upon observation.

Activities:

12. Design and build a ceramic piece from a soft draped slab.

13. Complete a draped slab piece by adding the necessary finishing pieces (legs, handles, spouts, etc.).

14. Make a ceramic pot by pressing a slab into a form or mold (press mold).

15. Make sutiable rims and finishing touches to give professional results.

16. Repair minor defects successfully.

17. Surface treat finger marks and construction smudges to match all-over texture.

18. Make a cardboard pattern or model for a stiff slab construction.

19. Control the problems of clay shrinkage in drying slab pots.

20. Reinforce joined slabs with a soft coil.

21. Mix a suitable slip for joining slabs.

22. Score and apply slip for proper bonding of slabs.

23. Store clay and slabs in proper condition during construction of any piece.

24. Store prepared slabs for stiffening.

25. Stiffen clay slabs without warping for easier handling during construction.

26. Texture slabs in patterns relative to form.

27. Pierce walls of slab pieces for decorative effects.

28. Make covers and drop rims for slab pots.

29. Make functional handles for slab pots.

III. Glazing and Finishing

Objective #3: The student will demonstrate his ability to control surface treatments on ceramic ware through successful glazed and decorative treatments on his ceramic pieces as determined by his own selection according to piece and evaluated by teacher and student judgement upon observation.

Activities:

30. Apply glazes evenly with a brush.

31. Glaze surfaces by pouring.

32. Glaze pots to describe their unique textural qualities.

33. Glaze pots to describe form.

34. Use glazes in creative ways.

35. Use a wax-resist method of glazing.

36. Describe crazing, its causes and cure.

37. Describe crawling, its causes and cure.

38. Describe blistering, its causes and cure.

39. Make a series of successful original glaze combinations.

40. Choose appropriate glazes and glaze combinations for individual pots.

41. Make a successful analysis of a glaze test.

42. Clean pot bottoms and lower 1/8" of each pot for professional hand finish.

43. Use special effects glazes when appropriate.

ADDITIVE AND SUBTRACTIVE SCULPTURE

In this course the student is exposed to the two basic methods of sculpture-the additive and the subtractive. The challenge of carving may introduce him to the crumbling of plaster, the limiting form of firebrick, or the grain of wood. Removal of material to expose a form within a block develops the student's creative and imaginative abilities.
Additive methods are many and varied. Paper mache, plaster and cloth, wood mache, wire and string are all possibilities for building up over an armature. Suitable finishes are developed for each material used. All work will be original.

LEVEL OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF SUBTRACTIVE AND ADDITIVE METHODS OF BUILDING SCULPTURES IN PROJECTS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER AND STUDENT JUDGEMENT BY OBSERVATION.

I. Subtractive Method

Objective #1: The student will display comprehension of available tools and materials for carving through a series of exercises and preparatory activities assigned by the teacher and evaluated by teacher judgement.

Activities:

1. Properly prepare Plaster of Paris.
2. Cast a block of plaster for carving.
3. Determine when plaster is ready for cariving.
4. Hold carving tools correctly and use with care.
5. Create a variety of textures by carving.
6. Explore the differences in materials through small carving experiences.
7. Clean up properly after using plaster.

II. Definition of Form

Objective #2: The student will demonstrate application of the subtractive method of developing form as a carved plaster project of good design assigned by the teacher and evaluated by teacher and student judgement.

Activities:

8. Apply basic design principles to a carved sculpture in the round.

9. Create negative space in a carved sculpture in the round.

10. Define and describe the subtractive process in sculpture.

III. Surface Enrichment

Objective #3: The student will demonstrate application of techniques of surface enrichment in sculpture as controlled surface treatment on sculptures designed by the student and evaluated by teacher and student judgement.

Activities:

11. Develop a suitable finish for plaster.

12. Develop a suitable finish for wood.

13. Develop a suitable finish for brick and stone.

14. Read labels and understand solvents for finishing materials.

15. Clean brushes and equipment properly.

16. Use oil stains for plaster or wood.

17. Achieve a variety of effects with paint on plaster.

18. Seal pigments and materials with varnish.

19. Tint and seal materials with Elmer's Glue and tempera paint.

20. Create stony effects on plaster with powder paint and sealer.

21. Create antique finishes on textured and smooth surfaces.

22. Analyze the relationships of surface treatment to form.

IV. Additive Method

Objective #4: The student will increase in comprehension of some materials used in the construction of additive sculptures in a series of exercises assigned by the teacher and evaluated by teacher judgement.

Activities:

23. Build a supporting armature and know its purpose.

24. Define and use armatures for a variety of materials.

25. Reinforce all points of strain in an armature to support additional material.

26. Examine wire, yarn or string as a building-up material.

27. Examine plaster-soaked cloth as a building-up material.

28. Examine paper or wood mache as a building-up material.

29. Det rmine materials which are suitable for additive sculptures.

V. Building Form

Objective #5: The student will demonstrate application of the additive method of building form as a sculpture project built up over an armature in materials which are suitable and available. Evaluation will be by teacher and student judgement.

Activities:

30. Define and describe the additive process of sculpture.

31. List many materials and combinations of materials which are suitable for the additive process of sculpture.

32. Choose the best sculpture material for specific characteristics.

33. Express his own ideas visually in sculptures.

34. Design a sculpture in the round to be made by the additive process using either mache, plaster or wire, string or yarn.

35. Show evidence of design principles in sculpture projects.

36. Use light and shade effectively to describe built-up forms.

37. Define and describe sculpture in the round.

38. Produce evidence of acquired knowledge is visual form through sculpture projects.

VI. Surface Enrichment

Objective #6: The student will demonstrate application of surface enrichment techniques and decoration in sculpture as successful surface treatments on his own sculpture projects. Evaluation will be by teacher and student judgement.

Activities:

39. Refine and smooth surface materials used in sculpture when applicable.

40. Create interesting textured surfaces in any material used in sculpture.

41. Create exciting and relative finishes for chosen materials and forms.

Objective #7: The student will evaluate various sculptures as art forms which represent application and synthesis of design principles in written and verbal critiques to be judged by the teacher.

Activities:

42. Evaluate your own finished sculptures and justify.

43. Evaluate the work of well-known sculptors (Rodin, Moore, Arp, Giacometti, Brancusi, Armitage, Ernst).

44. Evaluate sculptures as art forms which represent knowledge of design principles in general discussion.

ADVANCED SCULPTURE AND CERAMICS

This course deals with the relationships of methods, materials and design. Students design relief sculptures and develop them in suitable materials using appropriate methods. It also introduces kinetic construction, with emphasis on design variables, movement, and changing images.

LEVEL OBJECTIVE

THE STUDENT WILL SYNTHESIZE ALL PRINCIPLES OF DESIGN IN THREE DIMENSIONS INCLUDING ALL RELATIONSHIPS OF PORTS, METHOD, AND MATERIAL AS SCULPTURE PROJECTS DESIGNED BY THE STUDENT TO SOLVE PROBLEMS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER AND STUDENT JUDGMENT UPON OBSERVATION.

I. Bas Relief

Objective #1: The student will demonstrate application of design principles and relationships of design elements, method of building and material used as a bas-relief sculpture made in a method and material of the student's choice. Evaluation will be by teacher and student judgment upon observation.

Activities:

1. Prepare on paper a suitable design for a bas-relief sculpture.
2. Design a variety of ways to present a shape.
3. Organize unified or related shapes in a balanced organic design.
4. Organize unified or related shapes in a balanced mechanical design.
5. Organize shapes on paper to produce depth.
6. Organize shapes on paper to produce movement.
7. Analyze all methods of making sculptures.
8. Translate a 2D design into 3 dimensions in a relief sculpture.
9. Execute a finished relief sculpture using an appropriate method and material.
10. Analyze the unique movement in a relief sculpture.
11. Explore the possibilities for developing textures in a variety of materials.

12. Design and produce exciting textures in a relief sculpture.

13. Explore a variety of possible finishes for available materials.

14. Design and produce a suitable finish for a relief sculpture.

15. Choose the best method of forming a specific relief sculpture.

16. Choose the best material for a specific relief sculpture with consideration for method.

17. Describe the relationships of parts to the whole in a relief sculpture.

18. Describe the relationships of surface to form in a relief sculpture.

19. Develop a suitable hanging mechanism for a relief sculpture.

II. Kinetic Sculpture

Objective #2: The student will demonstrate synthesis of principles of three dimensional design and the relationships of parts to the whole as a kinetic structure designed by the student and evaluated by teacher and student judgement upon observation.

Activities:

20. Construct a balanced mobile of related shapes.

21. Construct a simple kinetic structure which is wind or air powered in a way that is different from a mobile.

22. Design and construct a standing sculpture which has motion.

23. Design and construct a kinetic sculpture with lights.

24. Design and construct kinetic sculptures which exhibit the principles of good design.

25. Examine and explore means of developing kinetic qualities in sculpture.

26. Predict the results of changing images in kinetic construction.

27. Fully examine the variety of materials suitable for kinetic structures.

28. Design and construct a kinetic sculpture that does something unpredictable.

29. Design and construct a kinetic sculpture that changes color in motion.

30. Develop imagination through creation of forms which are uniquely personal.

31. Design and construct a sculpture without assistance to produce evidence of learning.

III. Summary

Objective #3: The student will display comprehension of great sculptures and their creators, principles of design and construction in sculpture and opportunities in designing within the limitations of material and space through sculptures made in the course as problem solving projects. Evaluation will be by teacher and student judgement upon observation.

Activities:

32. Understand and appreicate works of great sculptors and architects.

33. Recognize the work of famous sculptors by style.

34. Identify sculptures which are assemblages or constructions.

35. Identify sculptures which are bas-relief.

36. Identify sculptures which are additive.

37. Identify sculptures which are subtractive.

38. Identify sculptures which are cast.

39. Identify sculptures which are kinetic.

40. Identify sculptures which give efidence of good design and explain.

41. Discuss intelligently the differences between sculptures when shown a variety of 3D forms.

42. Work freely and creatively to produce original forms.

ADVANCED SCULPTURE AND CERAMICS-COURSE 18-(DOUBLE COURSE)

CREATIVE HANDBUILDING IN CLAY

This course deals with design from sources in nature. Construction methods vary and should be designed to suit the product. Shingling, slab, coil and pellet, slab/slab, and creative combinations of all methods are stressed. Stains and glazes will be modified to give new effects, and surfaces other than glazes are explored. Good design as inspired by natural forms are emphasized.

*LEVEL OBJECTIVE 1

THE STUDENT WILL SYNTHESIZE ALL PREVIOUSLY LEARNED MATERIAL AS DEMONSTRATED BY CREATIVE HAND-BUILT CERAMIC PROJECTS DESIGNED FROM SPECIFIC NATURE-INSPIRED SOURCES. EVALUATION WILL BE BY TEACHER AND STUDENT JUDGEMENT UPON OBSERVATION.

*LEVEL OBJECTIVE 2

THE STUDENT WILL DEMONSTRATE APPLICATION OF WHEEL THROWING TECHNIQUES IN A SERIES OF WHEEL THROWN PROJECTS OF INCREASING COMPLEXITY ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER JUDGEMENT UPON OBSERVATION.

I. Design From Nature

Objective #1: The student will synthesize design concepts as demonstrated by a cermaic piece inspired by a natural form and constructed by the shingle method with evidence of consideration of all design and construction relationships. Evaluation will be by teacher and student judgement upon observation.

Activities:

1. Translate the shape of an object from nature to a designed shape suitable for a cermaic piece.
2. Draw a sketch of a designed ceramic piece in actual size.
3. Construct a ceramic piece accurately from a measurable sketch.
4. Construct a ceramic piece using the shingling method.
5. Design a surface for a ceramic piece from the surface of a natural object.
6. Relate the surface of a ceramic piece to the form.
7. Use and care for ceramic tools.

*Level objectives are offered as alternatives.

8. Describe the differences between texture and decoration.

9. Describe and use surface decoration.

10. Describe and use forms as controlled design in 3D.

11. Describe and use surfaces as controlled design.

12. Understand basic color theory.

13. Choose appropriate colors for use over any color of clay or engobes.

14. Change the color of clay bodies with engobes.

15. Decorate surfaces with engobes.

16. Justify color relationships in glaze combinations.

17. Predict colors in glaze combinations.

18. Make suitable glaze tests for any surface.

19. Use oxide stains effectively on ceramic pieces.

20. Combine oxide stains with glazes to emphasize texture or decoration.

II. Creative Building Methods

Objective #2: The student will synthesize all previously learned concepts and relationships of good ceramic design as demonstrated in a creative piece which illustrates skillful use of the nature of materials and method combinations. Evaluation will be by teacher and student judgement upon observation.

Activities:

21. Build structurally sound decorative slabs from coils and pellets to form into ceramic forms.

22. Refine smooth surfaces on all pieces by scraping and sponging.

23. Dry ceramic pieces evenly without cracking.

24. Identify and define common ceramic terms.

25. Construct ceramic pieces by draping and double-draping.

26. Construct ceramic pieces using infinite variations and combinations of pinch, coil and slab techniques.

27. Develop his own creativity through projects in clay.

III. The Human Form As Inspiration In Ceramic Design

Objective #3: The student will synthesize design concepts as demonstrated in a ceramic piece suggested of the human form to be built by a suitable method of ceramic construction of the student's choice and evaluated by teacher and student judgement upon observation.

Activities:

28. Research the relationships between the human form and bottles and jugs.

29. Identify individual differences in human beings.

30. Identify types of line which express character in ceramic pieces.

31. Design forms which suggest masculinity.

32. Design forms which suggest femininity.

33. Define and describe the relationships between the human form and bilateral symmetry.

34. Relate the proportions of a specific human form to the proportions of a ceramic pot.

35. Design and construct a ceramic piece suggestive of a human form.

36. Show an awareness of action and movement in the human form by transferring that quality to a ceramic form.

37. Develop suitable surface details to give a ceramic piece human characteristics which are implied and not stated.

IV. Creating Form In Clay

Objective #4: The student will demonstrate synthesis of design concepts in an original form created to be used as a box and made by modelling and carving. Evaluation will be by teacher and student judgement upon observation.

Activities:

38. Hollow out a solid clay form with tools.

39. Hollow out a solid clay form with even walls.

40. Make a cover which mates properly with a ceramic form.

41. Form a drop rim on a cover.

V. Decoration and Surface Enrichment

Objective #5: The student will demonstrate application of surface to form relationships in controlled decoration of all surfaces on all projects as evaluated by teacher and student judgement.

Activities:

42. Design a relief surface pattern suitable for carving on a specific clay form.

43. Carve a relief surface design on a clay form.

44. Burnish a ceramic form for surface interest.

45. Define and use incised line as surface decoration.

46. Define and scaffito with engobes as decoration.

47. Define and use Mishima with engobes as decoration.

48. Define and use sprigging as decoration.

49. Define and use wax-resist methods of decoration.

50. Define and use stamping for decorating surfaces.

51. Define and use piercing as a means of decoration.

52. Define and use a raised line as surface decoration.

53. Define and use slip trailing as a surface decoration.

54. Define and use feathering as a surface decoration.

55. Define and use applied foreign material as decoration.

56. Define and use applied foreign material as texture.

57. Define and use applied foreign material that will burn out in firing.

58. Define and use applied foreign material that will not burn out in firing.

59. Texture clay surfaces with organized manipulation of the surface with tools.

60. Define and use incised carving on a clay surface.

61. Define and use excised carving on a clay surface.

62. Mix colors for glazes intelligently.

63. Apply basic color concepts in glazing.

64. Relate glaze choices to texture and form.

65. Apply principles of good design to all work.

VI. Clay Sculpture Inspired by the Human Form

Objective #6: The student will synthesize all principles of good design and all previously learned concepts in a figure sculpture created in clay using a bottle for an armature. Evaluation will be by teacher and student judgement upon observation.

Activities:

66. Predict and control glaze color over any colored clay body.

67. Apply glazes properly by brushing.

68. Apply glazes by pouring.

69. Apply glazes by sponging.

70. Use several methods of applying wax-resist techniques.

71. Leave bottoms of pots unglazed on handbuilt pots unless hanging.

72. Prepare ceramic pieces for firing in a professional way leaving a fraction of an inch unglazed at the base for spills.

73. Explore many good books by famous potters.

74. Build sculptures as well as pots in clay.

VIII. Wheel Throwing

Objective #1: The student will synthesize all previously learned material and demonstrate proficiency in wheel throwing in a series of projects of increasing complexity assigned by the and evaluated by teacher and student judgement upon observation.

Activities:

75. Use a bottle for an armature and explain its function.

76. Build up an abstracted or stylized human character over a cheesecloth covered bottle armature.

77. Create character in a figure sculpture by developing textures, details and shadows of interest.

78. Surface treat a clay figure sculpture to suit the individual character.

79. Use glazes, paint, lacquer, stain or sealer to finish the figure sculptures in clay.

VII. Summary

Objective #7: The student will display comprehension of ceramic design and production by verbal discussion of basic concepts relative to ceramics as evaluated by teacher observation and judgement.

80. Describe the firing processes and give reasons for the procedure.

81. Describe the properties of earthenware.

82. Describe the properties of stoneware.

83. Describe the changes which occur in each firing.

84. Describe the characteristics of porcelain or china.

85. Differentiate between fine china, commercial pottery and stoneware, and hand built ceramics.

86. Examine wheel throwing as a method of construction.

87. Center and open a ball of prepared clay on the wheel.

88. Draw up a perfect cylinder on the potter's wheel.

89. Throw all wheel pieces with even walls.

90. Form a suitable and practical lip on a wheel thrown piece.

91. Trim a wheel thrown piece properly at the base.

92. Trim a suitable foot rim on the wheel.

93. Develop skills with tools and mechanical aids in throwing.

94. Create textural interest on the surface of thrown pots using the action of the wheel and tools.

95. Flare a cylinder on the potter's wheel to create an open form (a bowl, shallow dish).

96. Close the open form on the potter's wheel by necking or choking to produce the closed form.

97. Use these baisc forms, (the cylinder, the open form and the closed form) to combine and make many products.

98. Make a pulled handle.

99. Throw a cover to fit a pot.

100. Alter the form of a thrown pot by distorting or modifying.

101. Throw pots on the wheel in a variety of sizes from small to large.

FIGURE SCULPTURE

In this course the student works in depth on various ways to interpret the human figure in three dimensional design. A variety of sculptural methods are used to produce representational and abstract figures.

LEVEL OBJECTIVE

THE STUDENT WILL SYNTHESIZE ALL DESIGN CONCEPTS AND RELATIONSHIPS FROM PREVIOUS LEARNING EXPREIENCES AS DEMONSTRATED IN FIGURE SCULPTURE PROJECTS EMPLOYING ADDITIVE AND SUBTRACTIVE METHODS IN A CHOICE OF MATERIALS. EVALUATION WILL BE MADE BY THE STUDENT IN A CRITICAL ANALYSIS OF HIS OWN PRODUCT AND BY TEACHER JUDGMENT UPON OBSERVATION.

I. Building up the Figure

Objective #1: The student will synthesize three dimensional design principles and their relationships to material and method of construction in a figure sculpture using the additive method and created with materials representative of the student's interpretation of the figure. Mood, action, proportion and character should be stressed and evaluation will be by teacher and student judgment upon observation.

Activities:

1. Produce a figure sculpture in correct human proportion.
2. Produce a figure sculpture with correct action and balance.
3. Produce a figure sculpture with a complex or twisted action.
4. Produce a sculpture of a figure with props (chair, baseball bat, balloon, basket).
5. Produce a sculpture of a group of figures.
6. Build a wire armature of a figure with good proportion and balance.
7. Build a suitable base for a figure sculpture.
8. Give evidence of understanding of bilateral symmetry in a figure.
9. Describe the rhythms in a figure sculpture.

10. Create rhythm in a figure sculpture.

11. Define and describe the role of the armature.

12. Examine many materials for building over an armature including paper mache, wood mache, plaster, plasticene and Sculp-Metal.

13. Build a figure sculpture over an armature of wire using any material suited to the additive method.

14. List many materials suitable for the additive method of building sculptures.

15. Choose the best building up material for a specific form.

16. Examine ways of developing exciting surfaces on materials.

17. Examine ways of developing exciting finishes on a variety of materials.

18. Develop a sutiable finish for plaster.

19. Develop a suitable finish for paper mache.

20. Develop a suitable finish for wood mache.

21. Achieve a variety of effects with paint on plaster.

22. Mix a good paper mache pulp.

23. Mix a good wood mache pulp.

24. Mix Plaster of Paris properly without lumps.

25. Model over an armature to create form.

26. Create textures on a modelled figure sculpture for interest.

27. Model details on a figure sculpture to add interest.

28. Control light play on a figure sculpture.

29. Control positive and negative shapes created in a figure sculpture.

30. Define and describe sculpture in the round.

31. Evaluate sculpture in the round.

32. Define and describe the additive processes in making sculpture.

II. Carving the Figure

Objective #2: The student will synthesize all previously learned design principles and concepts as demonstrated by a carved figure sculpture of his own interpretation and material. Evaluation will be made by student judgement and a critical analysis of his own project and teacher judgement upon observation.

Activities:

33. Design an abstract human figure form which can be carved in the round.

34. Draw from the figure as a source of design inspiration for a designed figure sculpture.

35. Translate the elements of the human figure into design units.

36. Design an abstract figure with emphasis on line, form and space, color, texture.

37. Carve an abstract figure sculpture in the round.

38. Choose a suitable material for carving a figure in the round.

39. Prepare a block of Plaster of Paris for carving.

40. Identify and use carving tools properly.

41. Create exciting textures by carving.

42. Refine and polish smooth surfaces.

43. Create finishes which are permenent.

III. Modelling and Casting

Objective #3: The student will synthesize all previous concepts and principles as demonstrated by a modelled and/or cast sculpture interpretation of the human head or face using any suitable materials of student choice. Evaluation will be student judgement as a critical analysis of his own work and teacher judgement upon observation.

Activities:

44. Examine and visually describe the relationships between the features of the face and head.

45. Show the head in tip, twist and tilt positions.

46. Design a sculptural form using the head as a design source. (bust, mask, totem pole, abstract sculpture.)

47. Make a clay or plasticene model of a head (bust, mask, totem pole, abstract sculpture).

48. Model, carve and add material to determine the form of a sculpture designed from the head.

49. Make a one piece plaster mold of a modelled face for a mask.

50. Make a two piece plaster mold for a bust.

51. Remove a clay bust from an armature.

52. Cast a plaster sculpture using a mold.

53. Recognize that undercutting is a very real factor in casting in a non-flexible mold.

54. Overcome design problems resulting in undercutting.

55. Show evidence of good design in all products.

56. Express himself through visual imagery.

57. Give evidence of learning visually through application in sculpture projects.

58. Analyze works of well-known sculptors.

59. Evaluate sculptures as art forms which represent knowledge of principles.